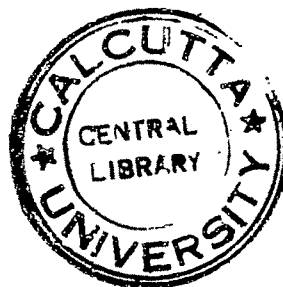


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**ASPECTUAL CATEGORIZATION
OF
BENGALI VERBS**

VOLUME ONE

BY
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SCANNED

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C O N T E N T S

	Pages
Preface	1 - iv
Introduction	1 - 42
I. Statement of Problem	1
II. Methodology	7
III. Definition of aspect	14
IV. Ancient and Modern Views of aspect	19
V. Tense and Aspect	35
VI. Mood and Aspect	42
Chapter I - Bengali Verb-stem and aspect.	44 - 97
I. Stem Structure of Bengali verbs	44
II. Aspect and tense relation in Bengali	46
III. Use of Adverbials	49
IV. Stem structure and aspectual meanings	55
1. Present stem system	56
2. Aorist stem system	63
3. Perfect stem system	80
V. Moods	90
V. Non-finite verbs	93
1. Infinitive	93
2. Participle	94
3. Gerund	96
Chapter II - Aspectual Classification of Bengali verb roots.	98 - 122
1. Bengali Verbs - i) Simple and (ii) Compound	98
2. Simple Verb root -	
(A) Primary	100
(B) Secondary	103
(iii) compound verb root.	108
3. Classification of simple verb roots according to their aspectual nature	109
i) Imperfective	110
ii) Perfective	115

	Pages
Chapter III - Classification of Compound verbs and aspects.	123 - 179
1. Compound verb	
a) Nominal compound verb	123
b) Non-Finite verbal compound	125
2. Nominal compound verbs and their usages	129
3. Non-finite infinitival and gerundial compound verbs and their aspectual usages.	142
a) Compound verbs with infinitive the present stem - ite.	145
b) Compound verbs with gerund the perfect stem -iyā	156
Chapter IV - Present stem and aspect with reference to Bardidi.	180 - 218
Aspectual analysis of Bardidi	180
1. Continuative	182
2. Progressive	193
3. Compound verbs :	
i) Conative	194
ii) Inceptive	196
iii) Durative	201
iv) Desiderative	203
v) Permissive	206
vi) Possibility	208
vii) Potential	210
viii) Acquisitive	216
Chapter V - Aorist stem and Aspect with reference to Bardidi	219 - 292
1. Aorist present	219
2. Gnostic present	223
3. Aorist past	227
i) Concentrative	237
ii) Instantaneous	240
iii) Habitual	248
iv) Narrative	251
4. Aorist future	288
Chapter VI - Perfect stem and aspect with reference to Bardidi.	293 - 319
1. Perfective aspect.	293
2. Resultative perfect	313
3. Compound verb with perfect stem in - iyā.	315
i) Completive	
ii) Statical	316
iii) Intensive	318

Chapter VII		
Conclusion	..	320 - 322
Abbreviations and texts referred to in the thesis.	..	323 - 324
Notes and References	..	325 - 344
Introduction	..	325
Chapter I	..	336
Chapter II	..	338
Chapter III	..	342
Chapter IV	..	343
Chapter V	..	344
Chapter VI	..	344
Bibliography	..	345 - 357
Index	..	358 - 417

P R E F A C E

My thesis is divided into two parts; in Vol. I I have discussed the main proposition on aspect in Bengali. This is the main body of my thesis. In vol. II I have mainly given the conjugational paradigm of simple verbs, the reason being that the simple verbs are conjugated in an aspectual manner as described in the main body of my thesis. The number of the simple verbs whose paradigms are given is 530. Incidentally it can be mentioned that the verbs which are discussed in my thesis are also hinted at the end where examples are located. These are indicated by section marks § of my thesis; for example § 126 means the aspectual discussion of that very particular verb is given in § 126. In other cases I have also tried to give the examples not generally found in the main body of my thesis to show that the simple verbs are also in usage in Bengali literature. I hope this conjugational paradigm will be helpful in understanding the aspectual structure of the Bengali language. Bengali verb paradigm is divided into three stem structures in accordance with the stem affixes - ite, and - iyā - added to the root. These are used to indicate the aspectual potentialities of verbs. The stem affix - ite indicates incomplete action, - Ø - stem affix denotes 'timeless' or 'indefinite' action and - iyā stem affix exhibits 'completed action'. The tense, moods and non-finite verbal forms are also shown along with three stem structures.

In the introduction I have first stated the problem of my subject. As there is hardly any study on the aspect in Bengali, I have discussed the problems with utmost care and caution. I have mainly analysed the verbal structure of Bengali for getting the idea of aspect. I have naturally consulted some texts apart from 'Bardidi' to collect examples at random, sādhū and calit forms (literary and colloquial) are all mixed up in examples.

(ii)

The Chapter I deals with Bengali verb stem and aspect. Here I have generally tried to show that the structure of Bengali verb is essential to analyse the aspectual meanings of a Bengali verb. I have also tried to show in this chapter how the different aspectual meanings such as progressive, narrative, instantaneous, resultative etc. are associated with the stem formation of a Bengali verb. But lexical meaning of the simple verbs are also considered while classifying them.

In Chapter II I have discussed aspectual classification of Bengali verb roots. The main purpose of this chapter is to show how Bengali verb roots can also be classified irrespective of their verbal structure. Of course, these verbs are not always capable^{of} using all sorts of aspectual meaning.

In chapter III I have mainly discussed the aspects of compound verbs. It is mainly seen that most of the aspectual meanings of Bengali verbs are generally expressed by compound verbs. As some of the simple verbs have become obsolete in use they are expressed by compound verbs. In these three chapters my main purpose is to show how aspectual meanings are closely associated with the structure of the Bengali, be it simple or compound,

Having analysed and discussed the Bengali verbal structure aspectually I have taken 'Bardidi' of Sarat Chandra Chattopadhyay as a text for analysing the aspectual function of Bengali verbs.

This analysis covers three chapters IV, V and VI. In the Chapter IV the present stem is analysed of those examples which are used in 'Bardidi'. In Chapter V the aorist stem is analysed and in the chapter VI the perfect stem.

In all these analyses it is generally seen that all the aspectual meanings of Bengali verbs as discussed in the first three chapters are not exactly found at least in 'Bardidi'. This does not mean, of course, that they are lacking in Bengali. But it gives us at least this idea that some of the aspectual meanings are found and some may be available in the analysis of other texts.

However, this analysis at least shows that in order to elicit the idea of an aspect a text must be analysed to show how a theoretical description of the subject can have the practical value.

In the index the list of verbs both simple and compound, is given, and though they are not very exhaustive, they are listed at random. In case of simple verbs a few onomatopoeic, denominative and causative verb are also enlisted. They are taken from Bengali dictionary 'Bāṅglā Bhāṣār abhichān'. The chances of missing or overlooking are unavoidable.

It is my pleasant duty to acknowledge my indebtedness to those who have assisted me most in respect of writing this thesis. Among them all I, at first, express my deep debt of gratitude and thanks to my supervisor, Professor Satya Ranjan Banerjee, Department of Linguistics, University of Calcutta for his constant help, valuable suggestions and corrections for the improvement of my work. I am much indebted to Professor Madhusudan Mallick, Professor in the Department of Sanskrit, Visva Bharati, for his help and guidance. My thanks are also due to my colleagues, Dr. Alpana Roy and Dr. Juthika Basu, Department of Bengali, Visva Bharati, for their inspiration and advice.

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I N T R O D U C T I O N

I. Statement of Problem :

§ 1. The present study aims at giving a comprehensive account, within the limited space and time, of the semantic analysis of Bengali verbs based on aspectual function - a subject which is seldom discussed by scholars. It is a fact worth noting that the study of the Bengali language from the point of view of phonology and morphology has been done very carefully and thoroughly. Recently some scholars have attempted to analyse Bengali syntax¹ in a limited way. In reality, the study of Bengali from the point of view of semantics and etymology is rarely done except one study on semantics² which was a milestone for future scholars to work on it. But the analysis of Bengali verbs on the basis of aspectual function has not really drawn the attention of scholars. Though here and there some stray references can be culled out, a thorough and systematic study on aspectual point has long been a desideratum.

§ 2. In the present dissertation an ~~humble~~ attempt is made to analyse Bengali verb-structure in order to show how the aspectual function is a part and parcel of Bengali verbal forms. In recent years, the verbal system of several languages is studied aspectually. In fact, the idea of aspect has come from the analysis of Russian³ verbal system, this aspectual principle of Russian verb can also be applied to other languages. Though the term 'aspect' is a recent origin, its study without mentioning the term 'aspect', has been done by many scholars in earlier periods. This principle is applied to Indo European (* IE) language also. Brugmann⁴ while classifying IE verbal system has grouped the IE verbs into 32 classes. This classification, though

based on the determinatives* used between roots and personal terminations, presupposes his arguments on aspectual function of those determinatives. In fact, Delbruck⁵ in his 'IE syntax' has practically discussed the uses of the tenses on the basis of aspectual meaning. At a later time Renou⁶ in his book 'On the values of Vedic perfect' actually discusses the problem at a great length. This principle is also applied to some of the individual IE languages, such as Greek⁷, Latin⁸, Gothic⁹, Sanskrit¹⁰ etc. Even some of the modern languages like French¹¹, English¹², Spanish¹³ including some Slavonic¹⁴ languages are also studied aspectually. Though some scholars have contributed something to the study of aspect, particularly of the European languages, a very few scholars like Lienhard¹⁵ and Zbavitel¹⁶ have something on Hindi and Bengali respectively. Lienhard's book is a little elaborate and exhaustive for Hindi where he has discussed the Hindi verbal forms aspectually. He has not only given examples from the modern Hindi but also from old and Middle Hindi literature in order to substantiate his arguments and to show that sometimes some of the present ideas of aspect can be derived from the older structure of the language. Zbavitel's analysis is, however, based on the Middle Bengali with particular reference to 'Srikrishnakirta', and that also of the infinitive and gerundial forms of the Middle Bengali as found in 'Srikrishnakirta'. These two books are in a sense the torch-bearers of later generation. Though none of them have done a comprehensive study in their respective languages, they contributed much to the subject as applied to Indian

* In Sanskrit grammar these are technically termed as
'vikaranas'.

languages. Very recently Kasinath Sinha in his 'Hindi men Samyukt Kriyāen' , (Allahabad, 1976,) has studied thoroughly Hindi compound verbs showing their aspectual variations.

§ 3. The aspectual study of a verbal system is generally ~~not~~ based on three points : (i) root which has a lexical meaning plus (ii) determinatives which have perhaps some aspectual meanings and (iii) personal terminations which refer only to tense, mood and person. Structurally a full conjugational form will give us two ideas simultaneously, i.e. one idea for aspectual meaning and the other idea for time-significance. The basic idea of aspect, at least, in older IE languages is based mainly on these two points. In course of time when the determinatives are either merged with the root or perhaps lost, then the problem became a little acute. In Sanskrit, Greek, Latin, and other IE languages where the determinatives are very clear and almost systematically used signifying a systematic aspectual meaning (though overlappings are also noticed), the study of aspect does not always pose great difficulties. In middle period of some languages, say, eg. Pali, Prakrit, classical Greek (Attic) etc. the older forms of determinatives gradually dwindled down, and naturally to find out an aspectual meaning of a verb becomes very difficult ; and as many forms with determinatives are lost or merged with the root, it becomes a Herculean task to find out the aspectual meaning of a verbal form. For example, as most of the past tenses of Sanskrit are lost in Prakrit and are replaced by only the past participial forms with (K)ta (=/gamat (K)ta >

gata > Prakrit gaa), it is difficult to determine which exact aspectual meaning of the Prakrit form 'gaa' represents. As this form would replace in Sanskrit either imperfect or perfect or even aorist the aspectual meaning of 'gaa' depends on the context which will determine its meaning. When the languages are further broken and even the least remnants of older forms are not recognizable the problem becomes more acute than the earlier stages. This has become the case in most of the modern Indian languages, particularly with Bengali. As most of the Sanskrit determinatives (known as 'vikarāṇas') are not preserved at all in Bengali (except a few cases where the Sanskrit determinatives have become a part of Bengali roots), the study of Bengali verbs from the point of view of aspect is very difficult. But the principle as applied to other languages will also be applied here in order to understand the Bengali verbs aspectually. On closer analysis it is revealed that Bengali verbal system can also be judged and analysed on the same principle as applied to other languages.

§ 4. In analysing the Bengali verbs we can also see three points ; (i) root plus (ii) determinatives plus (iii) personal terminations. As in most of the cases the older determinatives are lost in Bengali, it is not possible to talk about determinatives in Bengali, for that matter in other modern Indian languages also. But as it is said above the determinatives are either lost or merged with the root, we will have to discuss the lost determinatives in the light of the earlier usages of determinatives. For example, the Bengali root śun (= to hear) < Sanskrit √sru + nu + ti = śr̥ṇoti) is actually a disguised form of Sanskrit 'vikarāṇa with regard to

it's aspect and it is merged in such a way in the Bengali root that it automatically becomes a root along with the disguised 'vikarāṇa' .

It is important to note that in analysing a Bengali verbal form the basic stem-structure is to be determined in order to discuss the aspectual meaning. It is also noticed that this basic stem-structure is found in the whole verbal system, but the aspectual meaning of the verb root cannot be easy to determine by analysing the root and its original vikarāṇa form as it is lost in the process of development.

§ 5. This stem-structure is not only found in tenses and moods, but also in infinitives, participles and gerunds. The formation of this stem-structure throughout the verbal system will determine the aspectual meaning of a verb, that is to say, in all moods, tenses, infinitives, participles and gerunds the same aspectual meaning will be found. In the following pages Bengali verbal structure is analysed and discussed on the basis of this principle. It is also observed that as the determinatives are not found in Bengali, we will have to discuss the problems on the basis of the context which are found either in literature or in conversational language.

§ 6. While analysing Bengali verbs aspectually it is seen that the Bengali verbal stem-structure can also be studied on the basis of three stem-systems. These are (i) the present stem system¹⁷, (ii) the aorist¹⁸ stem system¹⁸ and (iii) the perfect stem system¹⁹. In each stem system the tenses and moods are found. And each stem system has several aspectual meanings. As many determinatives are lost, one stem system may signify several aspectual meanings and naturally there might be overlapping. So the context will ultimately determine the aspectual meaning. Sometimes the adverbial forms or some other words, ancillary to determine the aspectual meaning, can also be taken

into consideration for analysing the meaning ~~the~~ of a verb in a sentence. Incidentally I may mention that I have analysed the verbal forms of 'Bardidi'²⁰ (30th September, 1913), the first novel by Sarat^{Chandra} Chattopadhyay (Chatterji : 1876-1939) in order to show how an aspectual analysis can help us in understanding a Bengali text, apart from the fact that I have given some examples from Bengali language as we use it in our day-to-day conversation and have taken examples from other writings of Sarat Chandra Chattopadhyay and other authors.

§ 7. In order to determine the aspectual meaning of Bengali verbs, it is essential that Bengali verbs are to be classified aspectually. As the determinatives are lost it is worthwhile to see how some verbs automatically give some sort of aspectual meanings. This meaning as ingrained in a Bengali root might have a historical bearing which can only be determined from the meaning of the root. In fact, it is difficult to classify Bengali verbs into different ganās²¹ or groups, as are done in the case of Sanskrit, Greek and other IE languages. Though many Bengali grammarians or scholars²² have classified Bengali verbs into different ganās, such type of classification is not really very much applicable to the Bengali verbs. As my main purpose of this study is to analyse Bengali verbs aspectually ; this study also has given me impetus to classify Bengali roots into aspectual category.

§ 8. In this regard one point needs a little clarification. By aspectual categorization of Bengali verbs is meant a study of Bengali verbs from the aspectual point of view which is a category of Bengali verbal system. A verbal system is characterised by root, person, number, voice, mood, tense, augment, reduplication, stem formation (vikarana), aspect, personal terminations and conjugation. As I have discussed primarily the Bengali verbal system from its aspectual point of view I have chosen the subject as mentioned above. The normal sense

of category, that is, division or class in a complete system or grouping is not also hindered. I have categorized, that is, grouped or classed the Bengali verbs from the point of view of aspect. As the term 'category' is equally applicable in both the senses I have chosen the term grammatically. In other words, the term is coined as a grammatical category, rather than as a division of something.

II. Methodology :

§ 9. In preparing this dissertation certain methodological procedures have been adopted. Though there is no hard and fast rule following any definite method for a particular subject, some principles, in order to find out the results of my investigation, are adopted, and the whole edifice of my dissertation is built on the principles of that methodology.

§ 10. In the first place, I have collected the Bengali roots from the standard dictionary²³ and examples from grammar²⁴ books of the Bengali language. These collections are classified keeping in view of the aspectual functions of these roots. It is sometimes found that there are certain roots which by their nature give some aspectual meanings. The dictionary has supplied the basic meaning of a root and the grammar books have given us the verbal suffixes which also indicate certain aspectual meaning. In presenting this dissertation the categorization of Bengali root is helpful in order to understand why certain verbs convey some aspectual meanings in this or that way. In a sense all these roots may not find a place in literature, but their usages in our day to-day conversation may be available. On a statistical account it is observed that all the roots as found in the dictionary and in the grammar books are not in use. Some of the roots have come through evolution of the language from the earlier

stages of its source languages. In present day Bengali, some of them are completely obsolete as a verbal form, but they are given in the dictionary, because the root-forms can be traced either in nouns or in some other parts of speech. As they are found in the dictionary as Bengali verb-roots, I have taken into account of their existence in my dissertation, pointing out side by side that they are not in use in colloquial speech though these are not huge in number.

§ 11. Secondly, I have to give some examples of verb stems from Bengali to show their usages in a sentence. Unless a sentence is given, it is not possible to analyse a Bengali verb aspectually. Aspect can be studied basically on the usages of a language and hence a sentence is necessary to analyse the aspectual meaning of a verb. As this subject is vast and varied, and will take time to complete the analysis of the Bengali verbal system, only a few examples are analysed to achieve the purpose of this dissertation.

§ 12. Thirdly, it is better, and also to some extent scientific, if we take a text to analyse the sentences aspectually. The sentences, we make, may sometimes be regarded as theoretical, but if we analyse the sentences of an author it means that it is in use. To analyse a sentence aspectually what we need is the context. And it is believed that aspectual study cannot really be complete if the context is not analysed. It is for this reason I have taken one text, namely 'BARDIDI' by Sarat Chandra Chattopadhyay.

§ 13. Though there are many writers in Bengali, I have chosen Sarat Chandra for the simple reason that he is a novelist who has analysed different types of characters through his writings. There are other novelists as well in Bengali literature, but Sarat Chandra being famous

and at the same time creator of various characters as found in human society, he is considered as the representative writer of Bengali society. He has written ^{many} novels²⁵, but to take the whole lot of it, is a tremendous task to be treated in this dissertation and that itself could be a subject for further research. Incidentally, I have collected some examples from some other writers in order to show that such type of usage is in vogue, and if in this way we analyse the other literary documents of Bengali languages, we may come almost to the same type of conclusion as I have derived in my dissertation. I have chosen BARDIDI because of the novelty of the theme and also very popular among the works of Sarat Chandra, BARDIDI is just a selection and linguistic analysis is made on it's language with particular emphasis on aspect. Any text could have been served the same purpose. Moreover the selection is made with an intention of showing the examples from sādhu form of Bengali. It will be easier to analyse the verb stems, simply because the affixes which are used in forming the stems are least in colloquial speech and that is why the sādhu forms of Bengali are mainly preferred.

§ 14. Fourthly, the arrangement of the topic is done on the basis of the Bengali verbal structure which are basically of three types. The conception of the structure is derived from the earlier languages belonging to IE family. The model of the verbal system is taken from that of Sanskrit, Greek, Latin and other languages. I have not treated the problems historically, but in order to understand the aspectual meaning of a verb it is sometimes necessary to understand the structure of Bengali verbs. Sometimes some of the aspectual meaning is hidden in the Bengali verbal structure which can only be elicited after analysis for which a context is needed. For example, the aorist stem system is very clear in Sanskrit and Greek, but not in Bengali.

This is because of the fact that the Bengali verbal structure is not generally analysed on the basis of stem structure. Historically aorist stem structure is lost in Prākṛit except in Pāli where aorist forms are found. In Pāli²⁶, however, aorist is found, particularly in the Jātakas. As Jātakas relate the former birth of Buddha and the incidents thereon, it is quite in the fitness of things that aorist should be retained in Pāli. Otherwise aorist is lost in all other middle Indo Aryan languages, except only a few remnants of Sanskrit aorist.

§ 15. The Bengali language which has a direct connection with Māgadhī prakrit through Eastern Apabhraṃśa naturally has not inherited the aorist stem structure. But on the analysis of some Bengali verbs we can come to the conclusion that in some of the verb forms the aspectual aoristic meaning is also available in Bengali. Aoristic meaning means 'indefinite' aspect. When the action does not refer to definite time, it is known as 'aorist'. This idea is reflected in almost all languages where aorist prevails. Even the languages where aorist is merged with some other verbal forms like perfect or imperfect, this aoristic idea is found either in perfect or imperfect. For example, in Latin the aorist is lost, but the aspectual meaning of aorist is found either in the perfect or in the imperfect. In Bengali the same thing has also happened. As the entire Sanskrit verbal structure has not survived in Bengali, there are lapses in Bengali verbs, and one structural form may signify two or three aspectual meanings. This fact can only be deduced after analysing a text where the context gives the idea of aspectual meaning. The fact which is not often considered is this that one verbal structure can sometimes give more aspectual meanings than one and therefore the analysis of a verbal structure is necessary.

§ 16. Structurally a verbal form consists of three elements : one is the root and the second is the Vikarāṇa or determinatives (see § 3) and the third is the personal termination. These three elements are clearly found in Sanskrit and Greek and to some extent in other old IE languages. In the middle period, in most of the languages the vikarāṇa element is practically merged with the root and therefore the personal terminations are added directly to the root, and as such it appears that Vikarāṇa has no part to play in the middle period of languages. As most of the modern languages are descended of the middle one, there⁹⁾ also the vikarāṇa is absent. As a result, the process of analysis as in the cases of older languages in determining the aspectual meaning of a verbal form, is not the same with the modern languages. This has happened in the case of Bengali also. But on closer and deeper analysis it is found that the aspectual function of Bengali can easily be discussed almost exactly in a similar manner with the older languages. Though the entire system of verbal structure is to be discussed later on in a different chapter, here this much is sufficient to say that my discussion is made on the basis of verbal stems of Bengali verbs. I have first taken the present stem system and its different tenses, the reason being that each stem has some sort of basic aspectual meaning, and to see whether such aspectual meaning is followed throughout its verbal system not only in tenses but also in moods, infinitives, participles and gerunds. Though there are lapses or overlapping, these have also been grouped together to show that the same stem structure may also signify other aspectual meaning. And in a similar way the other two stem structures aorist and perfect are also discussed. It should be borne in mind that in arrangement I have followed the structures of verbal system which are tenses, moods, infinitives, participle and gerund.

§ 17. In case of compound verb which is one of the most important features of Bengali, the problem is different. Compound verbs are of different types. They are composed with two elements. The first part of the compound verb may be either a noun or an adjective and the second element of verb would be one of the main verbs, such as, verb 'to be' (= haoyā), verb 'to do' (= karā), verb 'to remain' (= thākā) and so on. As most of these compound verbs are in combination with noun and verb/adjective and verb, I have not included them all in my discussion, provided they signify a type of aspectual meaning other than the main verb. Normally some of the compound verbs give some special aspectual meaning and naturally I have included them in my discussion. The other type of compound verb is formed out of the infinitives and gerunds compounded with the other verbs, such as, cāoyā (= to want), thākā (= to remain), parā (= to fall), pārā (= can / be able), phelā (= to throw), jāoyā (= to go) etc. e.g. kheye thākā (= in the habit of eating), uthe parā (= get up suddenly), khete pārā (= to be able to eat), khalite thākā (= to continue to speak), parte cāoyā (= to want to read).

§ 18. Bengali verbs are normally of two types : i) simple and ii) compound. Simple verbs ^{collected here} are nearly ⁵³⁰ 600, whereas compound verbs could be of any length. Most of the ideas are expressed in compound verbs. The main purpose of writing this dissertation is to analyse the aspectual usages of both simple verbs and compound verbs. Though it is not always possible to give all the examples of these ⁵³⁰ 600 verbs used in Bengali, endeavour has been made to represent almost all the verbal forms which are in use. These simple verbal forms have some definite verbal structure and the aspectual study is mainly concerned with them. It is to be recorded here that all these 600 roots are

not found in Sarat Chandra's BARDIDI, nor are they found in our day-to-day speech. Naturally it is not always possible to provide examples with all these roots from texts. The compound verbs are analysed and discussed in separate chapter.

§ 19. One point is to be made clear in this connection. I have intentionally excluded from my discussion the uses of the secondary conjugational system. It is partly because, in Bengali they do not have any special verbal formation as in Sanskrit, and partly because they do not signify any special sense aspectually other than those expressed by the present stem of the verb. With regard to the passive something could have been said, if our material had been abundant. Certain passive sentences, though passive in sense, have not got any passive construction verbally, as these might create some problems which would be difficult to solve and as they do not differ aspectually very much from the active construction, I have excluded them from my discussion as well. It is difficult to draw a line of demarcation aspectually between the sentences, such as, āmār jācyā hay ni and āmi jāi ni (= I've not gone), where the former sentence is regarded as passive construction without any passive marker as such. As these types of sentences are abundantly found in Bengali language, and as it is difficult to elicit any aspectual meaning therein apart from the fact that they could be judged from the point of view of active construction.

§ 20. With regard to certain verbs such as 'haoyā' (= to be), 'āch' (= to have), 'thākā' (= to remain), 'raoyā' (= to remain), I have not given any special attention, for the simple reason that they are normally used with the compound verbs, though they can be used in the active voice also. In the case of simple verbs their

usages are very limited, and they do not give as such any special aspectual meaning. So their simple forms are discussed with the present, aorist and perfect stem systems. Moreover, they, perhaps, in most of the cases signify a stative aspect rather than any other significance. For example, āmi e bārite thāki (= I live in this house) indicates the continuity of my stay at a particular place, whereas āmi suye thāki (= I am lying down) indicates aspectually " I am in a state of lying down " or aspectually I am laid up in bed. The same explanation can be given in the case of other verbs also. Considering this problem I have not treated them separately, but included them as they come along in my discussion.

III. Definition of 'aspect' :

§ 21. 'Aspect' is essentially a semantic term - the subject which has been touched upon and warmly discussed by many linguists in recent years. This term is an English translation from a Russian word 'vid'. The German counterpart for aspect is 'aktionsart' (actio verbi). These three terms more or less signify the same thing. It describes the manner of an action or state which is indicated or experienced by the speaker. In short, it denotes a kind of action or state. The kind of action, as Gray²⁷ has put it, may be 'complete' or 'incomplete' in itself or it may be instantaneous, momentary, etc. Gray has further said that meaning of many verbs by themselves denote instantaneous or durative action, for example, the English verb strike itself gives the idea of 'instantaneous' whereas beat is a 'durative' aspect, the very nature of the verb shows the continuous action.

§ 22. The concept of aspect is very old and at the same time it is a universal feature common to almost all languages of the world. It is

generally assumed that the IE languages had, at first time, various verbal forms for indicating tense distinctions which are conceived as pervading various aspectual insights viz. perfective, imperfective, aorist and so on. For instance, Greek 'Khronoi' cf Latin 'tempus' will serve the purpose of aspects along with tenses viz. horismenoi (tempora finita) and aoristoi (tempora infinita) ; horismenoi will refer to a - telos (imperfective) and teleos (perfective). In analysing Greek as Lyons observes perfective is marked in contrast with imperfective and a third term aoristoi is in opposition with both the imperfective and perfective. It plays an important role in Sanskrit. The Sanskrit word Kriyābhāyaprakāra²⁸ (various kinds of action) or simply Kriyābhāva (kind of action) (also known as upagraha²⁹ (aspect) in the vākyapadīya) could be used to denote the same.

§ 23. Scholars at present day took this idea of aspect from Slavonic languages where it is comparatively fundamental and clear-cut in respect of verbal forms which are morphologically distinguished into perfective and imperfective, e.g. (i) pročital (perfective) and (ii) čital (imperfective) both can be translated into English as I read (past) in (i) one carries with an implication of the action which was completed and (ii) the other carries nothing about the completion of the action. So perfective is the 'marked' term in contrast with the imperfective which is 'unmarked'. Unlike Slavonic languages the other modern European and Aryan languages do not have 'marked' distinctions in determining the various aspects. This can be expressed either by adding affixes to the root or by using auxiliaries to the verbs or by

the context itself and sometime with the help of adverbials. For Example in English three aspectual meanings viz. 'perfect', and 'progressive' and 'habitual' are expressed in periphrasis which is being combined with auxiliaries to the root, such as, I have / had read the book signifies completed action i.e. perfect ; I am / was reading the book refers to incomplete action i.e. 'progressive' and I used to read book refers to habitual aspect.

§ 24. The term 'aspect' is a twentieth century coinage. As far as we understand it was Sapir³⁰ in 1921 who in his book 'Language' used the term 'aspect' as a grammatical category. He has not, of course, discussed this idea at great length, but has just mentioned it as signifying something of a verbal system. Later on, Otto Jespersen³¹ in his 'Philosophy of Grammar' (1924), Vendryes³² in his 'Language' (1925) and Bloomfield³³ in 'Language' (1933) have also touched upon the point and recognised the term as a distinct grammatical category. The man who first discussed the subject elaborately was E. H. Gray. In his 'Foundations of Language' (1939) he has for the first time discussed the problem exhaustively. Since then, the problem has got a place in the books of scholars while talking about the verbal system.

§ 25. In modern times Chomsky's³⁴ idea of 'deep' and 'surface' structure can also be applied in the case of aspect. It is true that he has not categorically mentioned the aspect of a verb but his deep structure may elicit the idea of aspectual meaning of verb. Because a verbal form in a surface structure may give the idea of the tense only, but in its deep structure the meaning of an aspect is laid up. For example, in the English sentence I am going to school, in the surface structure it is a progressive tense, but in deep structure

it means that my action of going is not complete till I reach the school, and therefore it is aspectually 'imperfect,' or 'incomplete'.

§ 26. It was very recently only that some scholars have given a full attention to the subject. Of the many, three scholars are pre-eminent. Forsyth (1970) has studied the Russian verbal system completely based on aspectual categories in his 'A Grammar of Aspect'. Leech (1971) in his 'Meaning and the English verbs' and Comrie (1976) in his 'Aspect' have contributed much concerning the modern conception of aspect. However, as the term is a vital point in verbal system the ideas have been expressed by ancient grammarians both Indian and Greek and also by modern scholars of the twentieth century.

§ 27. Forsyth³⁵ (1970) in his 'A Grammar of Aspect' presents a comprehensive description of the grammar of Russian verbs in terms of aspectual usages and contributes to the theoretical study of aspect as a grammatical category in Russian. He has studied Russian verbs thoroughly and shown the interconnection between the verb form and aspect. In his work no emphasis is made to a description of the morphology of the Russian verb since form, meaning and usage are inextricably interconnected. He thus mentions some of the morphological features which are relevant in the discussion of aspect.

§ 28. Leech³⁶ (1971) has attempted to establish the relation between grammar and meaning. He has described in his 'Meaning and the English verb' categorically that the grammatical categories are derived 'from a characteristic feature of meaning'. For instance, in analysing the English verbs he has pointed out the present tense which has the

reference not only to the present time but also to the past and future time. He uses the term 'aspect' which is restricted to 'progressive' and 'perfect' modification, whereas 'tense' is used to denote present, past and further extended to present perfect tense, past progressive tense etc. which actually link to the aspectual meaning.

§ 29. The same attempt is made by Quirk, Greenbaum, Leech and Svartvik³⁷ (1972) in 'A Grammar of contemporary English' where they have classified English verbs in terms of semantic categories into two parts: A. Stative and B. Dynamic. They have further sub-categorized Dynamic verbs into five classes and stative verbs into two. These are, viz

- | | |
|------------------|---|
| 1) Dynamic verbs | <ul style="list-style-type: none"> - Activity verbs - Process verbs - Verbs of bodily sensation - Transitional event verbs - Momentary verbs |
| 2) Stative verbs | <ul style="list-style-type: none"> - Verbs of inert perception and cognition - Relational verbs. |

§ 30. The main idea of all these scholars in this particular respect is to classify the verbs in accordance with aspectual meaning, no matter what tenses they take in usage. Though this is a novel idea of categorizing verbs of any language it may not always work in literature. It is true that some verbs are by nature give some aspectual meanings, but context or situation may sometimes contradict this idea of classification.

§ 31. As regards the general definition of aspect Comrie³⁸ (1976) has visualised it in a different way. He has quoted the definition given by Holt³⁹ (1943) That 'aspects are different ways of viewing the internal temporal constituency of a situation'. He makes distinction between 'perfectivity' and 'imperfectivity' in a way stating that perfectivity 'indicates the view of a situation of a single whole, without distinction of the various separate phases that make up the situation', while the imperfectivity pays essential attention to the internal structure of the situation'.

§ 32. Aspect or the kind of action can be envisaged from two points of view (i) the subjective⁴⁰ and (ii) the objective⁴¹. Subjectively the action will be described taking into consideration of the feeling of a subject or the mental state which could be prospective, introspective and retrospective. On the other hand objectively the action can be viewed in various ways. This can be conceived of as continuity of action, repetition of action, action in the nature of beginning stage, action at the point of termination and at some point in its development.

IV. Ancient and Modern views on aspect :

§ 33. Before entering into the problem it will not be out of place here if a brief survey on the conception of aspect is made. It is necessary to show how the conception of aspect has evolved from the ancient times down to the present day. Though the term 'aspect' is a modern one, but it's concept can be traced back from ancient time. It is to be noted that both in India as well as in Europe the idea of aspect was not absent. It is time now to analyse some of the terms used for signifying aspect both in Sanskrit and in Greek grammars.

As the terms are not directly found either in Greek or in Sanskrit grammar it will be necessary to elicit the inner meaning of the term in order to explain the concept of aspect. As the concept of aspect is universal, it is believed that the ancient grammarians like Pāṇini⁴² in India and Dionysius Thrax⁴³ in Greece have expressed something related to aspect. Below is given a survey of the concept of aspect as found in Greece and India.

§ 34. In ancient time Greek and Sanskrit grammarians were conscious of the semantic functions of verbs, what we, at present, term as 'aspect', but they did not discuss the subject at great length in their respective grammars. Most of them explained the concept of aspect in terms of tenses.

A. Greek grammarians on aspect :

§ 35. It can be said that Socratic school (5th cent. B.C.) is the pioneer in speculating the nature of different parts of speech in Greek language. Among them, Aristotle⁴⁴ in his discussion on 'time significance' has selected some points on 'semantic functions of Greek verbal tenses' which perhaps roughly correspond to the modern concept of aspect as being explained as 'incomplete' (present and imperfect) and 'complete' (perfect and pluperfect) tenses. Next comes the Stoic school⁴⁵ (from the end of 4th cent. B.C. to 1st cent. B.C.) who first points out that 'tense' not only indicates time relation of verbs but also expresses something more than that and thus one can ascertain that this something in relation with tenses signifies manner of action, i.e., whether the action is in progress or completed. According to them, in the conjugational system of Greek verbs there are two tenses viz khronoi horismenoi (tempora finita) and khronoi aoristoi (tempora

infinita). The former can be subdivided into two i.e. a-teles (= continuous action) referring to imperfective and teleios (= completed action) referring to perfective; again a-teles represents the present and the imperfect and teleios represents the perfect and the ~~plu~~perfect. It is worth mentioning that they have explained the perfect as a present which brings action to an end. On the other hand they describe khronoi aoristoi into aoristos (= aorist) and mellōn (= future) which refer to the indefinite action. Below is given a chart on the tense system of Greek verbs done by stoic grammarians.

Tense	Khronoi horismonoi = tempora finita				Khronoi aoristoi = tempora infinita	
Aspect	ateles =continuous		teleios =completed		aoristos =indefinite	mellōn = future
	Pre- sent	Imper- fect	Per- fect	Plu- per- fect		

§ 36. Historically speaking, Stoic grammarians made a little advance from that of Aristotle's theory on tense system in delineating a novel idea of combining the aspect and time-relation in the tense system, and such, it is believed that the concept of aspect for the modern generation first emerged out of the context of the tense system of Greek in ancient time.

§ 37. Keeping in view of the theory recognised by the Stoic school Dionysius Thrax (2nd Cent.^{B.C.}) modified the classification of tense into

7881.

three, such as, present, past and future, and further divides them aspectually as continuing^{ous}, complete and indeterminate. While explaining tenses he suggests present and imperfect as 'continuative', perfect as 'complete' and pluperfect as 'complete' in the past. He refers to aorist as 'indeterminate' characterising the indefinite action in the past. He has categorized aorist and future separately.

§ 38. The prominent grammarians among the followers of Dionysius Threax are Dionysius of Hallicarnasus⁴⁵ (1st C.BC) and Appollonius Dyscolus⁴⁶ (2nd Cent.^{A.D.}). Hallicarnasus mentions nothing new on aspect. He simply repeats the same like his predecessors. Appollonius Dyscolus explains 'perfect' as 'completed present' and he distinguishes present and aorist by means of continuance and attainment.

B. Sanskrit grammarians on aspect :

§ 39. Considering the origin of the concept of aspect Sanskrit grammarians paid little attention to the subject. They, on the other hand, discuss various uses of tense and mood. The Pre-Paninian Sanskrit Scholars said very little of the concept of aspect although the subject was not altogether unknown to them. Yāska⁴⁷ (5th Cent.B.C.) was the first among grammarians who laid importance on the semantic function of verbs on the basis of context. He has defined 'verbās' as bhāva-pradhānam ākhyātam where he uses the word bhāva which may signify the aspect or manner of action. According to him a verb (= ākhyāta) is that in which bhāva is the prima facie feature in bringing about the action (=kriyā). It signifies 'state' or 'result' of action and as a matter of fact, Yāska's definition of verb throws some light on the basic concept of aspect.

§ 40. After Yāska, Pāṇini⁴⁸ (4th Cent.B.C.) in his grammar explains in detail the uses of tenses and moods. Some of his technical terms used in discussing the usages of tenses (lakāras), may lead us to think that some conceptions of aspect, in the modern sense of the term, are expressed by those terms. These are kriyāprahandha (= performing an action with continuity), kriyā-samahhāra (= repetition of an action), kriyā tipatti⁴⁹ (= non-completion of an action), etc. He has used the term bhāva in the sense of referring to a general state of a subject or object. The past tense of Sanskrit is divided into lañ, luñ and lit representing the imperfect, aorist and perfect. Imperfect and perfect are used referring to the remote past action in the narrative sense, whereas aorist has reference to indefinite past action, recent or remote. For moods and tenses, his rules of ten lakāras are employed in describing the scientific distribution of verbal system. lakāras such as laṭ, lit, luṭ, lṛṭ, leṭ, loṭ, lañ, lin, luñ and lṛñ are used signifying some indicatory signs for various tenses, moods and aspects of the verbal system. The analysis of these la-kāras as done by S. R. Banerjee is this : These ten lakaras * are described by employing the two indicatory letters ṭ and ṇ̃, l being common in all the cases. ṭ is used to indicate the primary tenses (present = laṭ, perfect = lit, and future = luṭ and lṛṭ), whereas ṇ̃ indicates the secondary tenses (imperfect = lañ and aorist = luñ), and l indicates all personal endings (= tiṇ) of the verb. In a similar way, a refers to the indicative, and e to the subjunctive, i to the perfect, o to the imperative and u and r to the future. So laṭ means the present indicative and lañ the imperfect indicative ; leṭ stands for present subjunctive, lit for the perfect indicative, loṭ for the imperative, luṭ and lṛṭ for the first (or

periphrastic) and second future respectively ; lin for optative and benedictive and lrñ for conditional⁵⁰.

§ 41. Apart from moods and tenses of Sanskrit, the verbal stem form has got its own functional value. Sanskrit verb-stem is formed by adding affixes or suffixes to the root. The semantic function of the verb-stem is expressed by means of the lexical meaning of the root plus some additional meaning conveyed by the affixes (vikaranas) attached to it. Noticing this, Sanskrit grammarians like Pāṇini and his followers recognise ten gaṇas for the verb stems, each one of which is distinguished by different vikaranas. They are viz

	gaṇas	vikaranas	Examples
Class I	bhṡādi (unaccented a class)	Kartari śap	bhavāmi
" II	adādi (the root class)	adiprabhrti- -bhyah śapah luk	āsmi
" III	Juhotyādi (reduplicating class)	juhotyādibhyah ślau/ śluh	dadāmi
" IV	divādi (Ya - class)	divādibhyah śyan	divyati
" V	svādi (the m class)	svādibhyah śnuh	śrāomi
" VI	tudādi (accented a-class)	tudādibhyah śah	tudāti
" VII	rudhādi (nasal class)	rudhādibhyah śnam	runadāhi
" VIII	tanādi (the u-class)	tanādi krñbhyah uḥ	tanoti
" IX	kryādi (nā class)	kryādibhyah śnā	krīnāti
" X	curādi (the aya - class)	curādibhyah śic	corayati

§ 42. These above mentioned Vikarapas while attached to the roots express various kinds of action. For instance, on the analysis of some of the type it is examined that verbs belonging to divādi class express durative, cursive or imperfective action (= haryāmi 'take pleasure in')/^{some}times this can give some idea of continuous action also (= paryate 'is being cooked') ; iterative or repetitive actions are expressed by juhotyādi class of verbs (= bibheti 'he frightens'), similarly adādi class of verbs denotes momentary action (= arodīt 'he cried out') ; sometimes the verbs formed by adding the affix skt.- cch, lat.- sco , GK.- sko/e - show beginning or inchoative action and sometimes this also shows terminative action (= gacchati = goes off', prcchati = 'asks at a particular moment'). Likewise some of the verbs formed by nasals representing the result or end of an action refers to the idea of terminative action (= śṛṇōti 'he hears' , kṛīṇāti 'he buys')

§ 43. Thus Pāṇini and his followers categorize the verb stems under ten gaṇas or classes signifying perhaps various kinds of action. Considering the ten gaṇa structure of Sanskrit verb, it appears that the ten gaṇas are invented keeping in view the different aspectual meanings of a verb and that is why the ten different vikarapas - representing ten different types of gaṇas, perhaps, signified various aspectual meanings which are lost now-a-days. An analysis of the entire verbal system of Sanskrit might reveal us this idea of aspect in ancient Sanskrit language. This principle for the categorization of verb stem helps us to believe that the concept of aspect of the present generation has already been started from Pāṇini's time and Pāṇini has laid the foundation of the aspectual system of Sanskrit verb.

§ 44. After Pāṇini comes Bhartṛhari⁵¹ (650 AD) who in his 'Vākyapadīya' discusses aspectual meaning of a verb in one of the fourteen sections of the third kāṇḍa called 'upagrahasamuddesa'. This term 'upagraha' is found in kātyāyana's vārtika and in Patañjali's Mahābhāṣya.

§ 45. From Yāska, Bhartṛhari down to Hemachandra (12th Cent. A.D) Sanskrit grammarians have expressed their views on the concept of various uses of tenses which give sometimes the clue for aspect. In this dissertation my endeavour is to show how the present day's concept of aspect has been originated and evolved from the ancient Greek and Sanskrit grammarians' concept on this subject. Actually Greek grammarians touched upon the subject in terms of their terms as a-tales and teleios, and Sanskrit grammarians, on the other hand, are also conscious of the fact that they have categorized verbal forms into ten gaṇas owing to the affixes or suffixes attached to the root, which bring out predominantly the aspectual meaning of the verbal forms.

C. Nineteenth Century's approach on aspect :

§ 46. The ancient grammarians' concept regarding aspect was followed upto medieval period. The result achieved by the ancient Greek and Sanskrit grammarians is brought back by the modern scholars but with some modifications. Following this tradition coming down to nineteenth century, the Sanskrit and Greek scholars like Whitney, Brugmann, Streitberg, Delbrück, Schowyer-Debrunner, Meillet and Chantraine etc. did not pay much attention towards this subject though they were aware of the fact that their classification of tenses of Sanskrit and Greek imperfect, aorist and perfect are primarily considered on semantic categories.

§ 47. It is Delbrück (1876) who has first touched upon the subject in his 'Vergleichende Syntax' II (1897) where he has discussed ~~Sanskrit~~ verbal forms in accordance with their aspectual meanings, such as iterative, terminative, punctual, cursive and so on. After Delbrück we can add the name of Whitney, who, in the third edition of his 'Sanskrit Grammar' has elaborately discussed the imperfect and perfect tenses of the 'Brāhmaṇas'. At the advent of the twentieth century L. H. Gray's⁵² (1900) analysis of 'Avestan syntax' is worth mentioning. He differs from his predecessors with regard to pluperfect which he thinks is nothing but the past of the perfect. It refers to the result in the past of previous action or event.

§ 48. Concerning the Modern Indo Aryan languages Beames⁵³ (1879) and Hoernle⁵⁴ (1880) both in their respective grammars visualize the tense system in different Aryan languages depending on the nature of verb forms. Though both of them did not mention the term 'aspect' very clearly, but they were aware of the fact that along with tenses the sense of progressiveness, completedness, are also expressed. They explained in detail the compound tenses which are formed by adding auxiliaries to the participial / gerundial bases, denoting the meanings of suddenness, potentiality, completeness, intensiveness, inceptivity, and so on.

§ Beames has classified Modern Indo Aryan verbal tenses including Bengali into three classes : viz 1) Simple tense - exact modern equivalent of corresponding tenses in Sanskrit and Prakrit verbs - the form of which though very much abraded due to phonetic decay is still traceable : such as aorist dekhe, dekhi, dekhiḥ; etc. imperative (dekho, dekh, dekhuk) ;

ii) participial tenses which are formed out of participles of Sanskrit (=skt.) verb such as present participial active Sanskrit pacan (masc), pacanti, (fem). Prakrit ^(=pkt.) pacanti (masc). Bengali present ~~Bengali~~ participle dekhite, past habitual/conditional dekhitām, dekhitis, dekhite etc., past participle passive of Sanskrit Kṛtām, (masc), kṛtā (fem), Kṛtām (neut). Pkt kariyā; Bengali past indefinite dekhile, dekhilām, dekhili etc; future participle passive of Skt bodhitavyā (masc) bodhitavyā (fem) cf. Pkt. bodhidabba of Bengali dekhiba, dekhibe, dekhibi; iii) Compound tense in which the base is either present participle or perfect participle with an auxiliary verb attached to it. According to him Bengali has found well defined tenses i.e. definite present, definite imperfect, definite preterite and pluperfect. The definite present and imperfect are formed respectively by incorporating the aorist and imperfect of the auxiliary into one word with the locative case of present participle e.g. dekhitechī, dekhitechilām. Similarly by incorporating the same tenses of the auxiliary into one word with the conjunctive participle it forms definite preterite and pluperfect e.g. dekhīyāchī, dekhīyāchilām. Beames has used the Greek term 'aorist' which he thinks more accurately the simple tense in its modern usage. It is, in fact, a present with some additional meaning of indefiniteness. Beames says that "the Greek term 'aorist' more accurately describes this tense in its modern usage than any other. The fact that it is a present, no matter what additional indefinite meanings may be attached to it, is, however, necessary to be borne in mind, and I think that in modern grammars it should always head the list of tenses, as the simplest and most genuine, and legitimately first in order, of them all"⁵⁵.

§ 50. Hoernle (1880) classifies the tense system of Gaudian languages into three sets. Instead of simple tense he explains i) Radical tense which is made use by adding to the root the subjoined suffix. It was



originally the same as Skt and Pkt present indicative ; ii) Participial tense is such which is formed by adding the present tense of the auxiliary verb āchi. e.g. pariyāchi (= I have read), paritechī (I am reading) and iii) Periphrastic tense is made by adding auxiliary verb to the present and perfect verb stem e.g. parite thaka (= continue in reading), caliyā jāoyā (= complete action of going).

§ 51. Kellogg⁵⁶ ^{readn.} (1892) in his 'Grammar of Hindi language' has arranged Hindi tense into three groups owing to their morphological patterns of usages and their meanings. This arrangement differs somewhat from any Hindi or Hindustani grammars in the process of giving a more precise expression to the distinctive characteristics and mutual relations of the several tenses though he did not categorically mention the term 'aspect' but the way he has described the Hindi verbs is somewhat related to the aspectual potentialities in a great extent.

§ 52. Kellogg has visualized the tense system of Hindi in the following way.
" Every action or state, whether actual or contingent, may be conceived of under three different aspects, relatively to its own progress, i.e. (1) as not yet begun ; (2) as begun, but completed ; or (3) as completed. It is believed that these are the essential ideas which severally pervade these three groups of tenses. In Group I, all these tenses represent the action as not begun i.e. as future. The absolute future represents this futurity as a reality ; the contingent future and Imperative represent it as a possibility. The contingent future represents the futurity as contingent in a general way, whether desired or not ; the Imperative represents it as an object of desire or will. The tenses of Group II, represent the action of the verb, under various phases, as imperfect, i.e. as not yet completed ; the tenses of Group III

represent it, in different aspects, as perfect or completed". *Of these three groups of tenses, the first as formed immediately from the root, may be called the radical tenses, the second and third the periphrastic or participial tenses⁵⁷.

§ 53. In this dissertation, it is not irrelevant to have a bird's eye view in the history of Bengali grammar from earlier down to the modern period with a view to showing grammarians' approach in analysing the Bengali verbs. A century earlier to Beames and Hoernle, Nathaniel Brassey Halhed⁵⁸ (1778) was the pioneer in providing a grammar of Benali language. Following the traditional model of Greek and Sanskrit grammars he has given a paradigm of active verbs of Bengali such as

1) Present tense indefinite	= kari (= I do)
2) Definite present	= karitechī (= I am doing)
3) Simple preterite	= kariḷām (= I did)
4) Imperfect preterite	= karitechīḷām (= I was doing)
5) Perfect preterite	= kariyāchi (= I've done)
6) Preter-pluperfect	= kariyāchilām (= I had done)
7) Future	= kariba (= I shall do)
8) Conditional or eorist	= karitām (= I used to do)
9) Imperative	= kara (= you do)

He has, on the other hand, divided the verbs of Bengali language into three classes which are distinguished by their penultimate letter.

Such as (i) the simple and most common with an open consonant as in karan = to do, dekhan = to see, etc. (ii) the verb forms whose final letter is a pure vowel 'o' as in jāon = to go, haon = to be and (iii) the casual verb forms derived from verbs of (i) and (ii) conjugation as in ḍaran = to cause to fear from ḍaran = to fear, likhān = to cause to write from likān = to write etc. Moreover, Halhed has mentioned the

old term 'aorist' to mean the 'conditional' which is formed by adding the termination itām to the radical letters of the infinitive as from charan charitām (= used to hold) etc. At the end of the chapter he has given a list of 134 Bengali simple verbs showing their origin of Sanskrit root and infinitives ignoring the very common and popular verbs which are not traceable.

§ 54. With regard to classification of Bengali verb-stems Raja Rammohan Roy⁵⁹ in his 'Gaudīya Vyākaran' (1833) puts emphasis on verbal forms and their usages. He, thus, classifies verbs into three sets from the point of view of suffixes attached to the root, such as

- 1) by adding - an^{to}māran = killing, calan = walking dekan = seeing from √mār, √cal, and √dekh
- 2) by adding - on to the root such as khāon = eating, jāon = going etc.
- 3) by adding - āna to the root eg. berāna = walking, dekhāna = showing

Moreover, he describes Bengali verbs from the point of view of moods, i.e.

- 1) Nirbhārana i.e. indicative eg. Devadatta jāttechan = Devadatta is going. Here jāttechan expresses the present tense and the act of continuing action of going ;
- 2) Sāmyojan i.e. subjunctive e.g. tumi jādī jāo tabe āmi āsiba = If you go I'll come, there āsiba = shall come depends on the preceding act of your going. and
- 3) Niyojan i.e. imperative e.g. tumi jāo = you go, It indicates 'order'.

Ram Mohan Roy is not very prompt in determiningⁱⁿ the various aspectual meanings of verbs though he has emphasized the subject while explaining

the compound verbs e.g. māriyā pheli (= completion of act in killing),
mārite cāhi (= desiderative in the sense of desiring to kill),
mārite lāgi (= inception in the act of beating), māriyā thāki (=
habitual act of beating) etc.

§ 55. After Ram Mohan Roy, Nakuleswar Vidyabinod⁶⁰ published his Bengali grammar ' bhāṣābodh Bāṅglā Vyākaraṇ' in 1898. In the 8th edition of his book, Bengali year 1344, he has categorically mentioned that Bengali verbs cannot be categorized into different janas owing to their phonetic behaviour of the root. The reason behind this is that Bengali does not possess vikarāṇas like Sanskrit. These are lost and somewhat merged with the root in the course of development. At the end of his grammar he has given a list of 1528 verbs including denominatives, causatives and nouns and adjectives in juxtaposition with auxiliaries used as verbs.

§ 56. The monumental and scholastic work on Bengali language was done by S. K. Chatterji⁶¹. In his book 'Origin and Development of the Bengali language', Pt. II he has visualized Bengali tenses from historical point of view and classified them into three types viz. (i) Radical, (ii) Participial and (iii) periphrastic. Radical tense is the simple present or present indefinite derived from Old-Indo-Aryan (= OIA) present indicative; eg. Kari (= I do), Participial tense are the simple past karitām (= I did), conditional or habitual past Karitām (= I used to do) and simple future karibe (= I'll do) which are originated from passive participle, active present participle and passive future participle of OIA. The periphrastic or compound tenses are made up with the help of the substantive verbs such as

√āch, √thāk, √pah (= 'to remain') employed as auxiliaries with the root such as present and past progressive = karitechī (= I am doing), karitechilām (= I was doing), present and past perfect = kariyāchī (= I 've done) and kariyāchilām (= I had done). He has made his analysis of Bengali verbs keeping in view with their forms developed historically. He was quite conscious of the term 'aspect' as he has pointed out (comparing Greek and Sanskrit) IE verb roots in active voice 'took up certain personal affixes either added direct to the root or with certain themes or syllables like *o-, *-nu-, *-go, *-sko-, *-to-, *-dho- etc. which were added as links joining the root and the personal termination and sometimes there was a nasal infix *-no-, -na which came in and modified the form of the root. The force of the affixed theme was to indicate the aspect or nature of the action, whether it was progressive or transitory, iterative or intensive or indefinite' (p 861). He has mentioned that ten classes or ganās of OIA verb-roots taking into consideration of their themes have been levelled down in the stage of apabhraṃśa. These were either lost or incorporated to the simple root. It is true that though forms were lost but idea of aspect was still retained. And it is evident that in the use of compound verbs the aspectual meaning is expressed. This 'amply compensates for the loss of the root-modifying prefixes which form such a characteristic feature of Sanskrit and of IE speeches outside India'⁶².

§ 57. Kazi Eln Muhammed⁶³ (1984 : p 362) in his article on Bāṅglā Kariyāpad puts emphasis on syntactic and structural peculiarities of Bengali verbs without referring to the characterizations of aspectual peculiarities of verbs, rather he has condemned the explanation given by traditional grammarians on various aspects. He has concentrated on an over-all structural pattern of compound verb forms in Bengali.

§ 58. Pabitra Sarkar⁶⁴ in his article 'Bāṅglā Kriyāpad': dhātu śarīr (1984) has pointed out that Bengali verbs are formed out of root plus endings. The endings are of three types. One type denotes tense, the other denotes aspect and the third one is the personal termination. Though he specifies the term 'aspect' but does not discuss this point. This article shows the structure of verb forms and how the stem structure varies owing to the influence of following sounds. Further he classifies the primary verb root from the point of view of the vowel sounds consisted with such as (a) cāc - āk to draw, ān to bring, (b) c o c = kar = to do, mar = to die, (c) c æ c = ~~dhak~~^h = to see ~~maē~~, khaēl = to play, (d) cec = ken = to buy, chēṛ = to tear off, (e) (c)oc = khōj = to search, khol = to open etc. In his next article on 'Bāṅglā Kriyāpadar dhvanitattā': niyamita o aniyamita kriyāⁿ⁶⁵ (1987) he has visualized Bengali verbs in terms of their 'Vowel-Height Assimilation'. He has shown five types of vowel alterations such as

ā	-- e	= dāk	-- dek	= to call
æ	-- e	= dakh	-- dekh	= to see
o	-- o	= bol	-- bol	= to say
o	-- u	= son	-- sun	= to hear
e	-- i	= ken	-- kin	= to buy

These are all regular types. The other type which seems to be irregular such as gā = to sing > gāi, cā = to want > cāi, dā = to give > di, de, dæ, etc. In these two articles he discusses the Bengali verb system from the point of view of their structural pattern.

§ 59. Apart from these prominent works on Bengali verbal system discussed above there are many grammars written by many modern scholars which do not focus anything on aspectual studies. The present study is

an effort in finding out the crucial problems in analysing the verbs from the point of view of aspect.

V. Tense and Aspect

§ 60. Generally speaking, verbal form whether finite or non-finite (infinitive, participle and gerund) expresses two ideas simultaneously: one is 'tense' and the other is 'aspect'. Tense primarily expresses the time of action and 'aspect' expresses the kind of action. The word 'tense' is a grammatical term. It describes the time relations generally known as present, past and future. As Lyons⁶⁶ says, "The essential characteristic of the category of tense is that it relates the time of the action, event or state of affairs referred to in the sentence to the time of utterance (the time of utterance being now)."^{*} So far as Bengali is concerned it is expressed either by suffixes along with personal terminations or sometimes by adverbs of time. Present tense refers to a situation 'located temporarily as simultaneous with the moment of speaking'; the past tense indicates the temporal occurrence 'as located prior to the moment of speaking' and the future tense signifies 'as located subsequent to the moment of speaking'.

§ 61. On the other hand, 'aspect' is the semantic category of the verb. It denotes kind of action, such as, complete or incomplete, instantaneous or resultative, etc. and is expressed by the formation of the verb stem. The verbal stem is conceived as the base in delineating with an event which is simultaneous with the act of speaking i.e. imperfect or an event which is anterior to the act of speaking i.e. perfect and the other one which is known as 'aorist' which in recent years is used in the

sense of 'indefinite'. We find that in Bengali the indefiniteness in present and past tense is unmarked where the markers for the present and past tenses are added directly to the root. For instance, in Bengali the conjugational system of verb stem along with suffixes has two functions (i) one for the tense and (ii) the other for the aspectual meanings. It is seen that different suffixes are used for each tense system: the present tense, the past tense and also the future tense. The fact that different suffixes are used to indicate the pastness of an action shows that all these tense forms cannot signify only the pastness of an action. It must have some other added meanings which are indicated by different suffixial patterns. These additional suffixes in a verbal form are, it seems, for the sake of aspectual meanings. As for example, in Sādhū Bengali Kariyāchilām (= I had done) here - chilām indicates the past tense and - iyāchī - must have the meaning which indicates the manner of action i.e. aspect, and which is in this case the completed action. Similarly the form Karitechilām (= I was doing) indicates past tense with -chilām and the aspectual meaning of 'incompleteness' is expressed by -itechī -. To distinguish with the verbal form Karilām (= I did) which means that the action happened in the past and therefore narrative tense. This is, of course, the origin of aspect from a tense. And therefore tense and aspect are intertwined. So when a verbal form is analysed it should be looked upon from these two points of view.

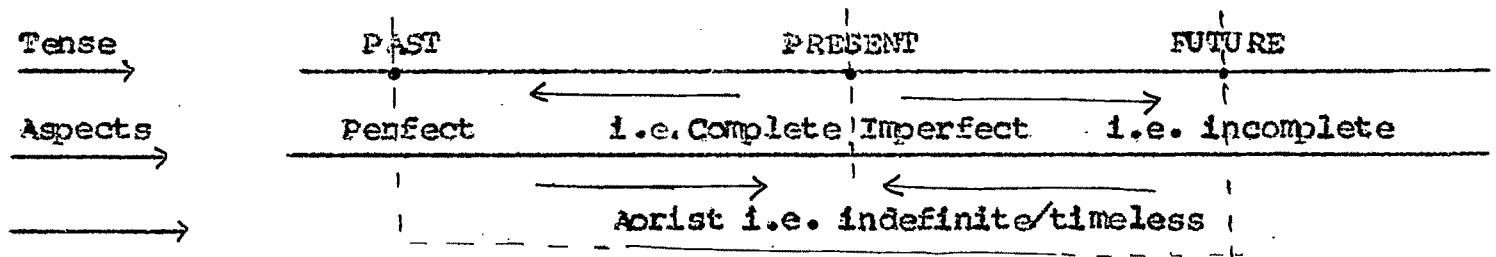
§ 62. Leech⁶⁷ (1971) in his 'Meaning and the English verb' discusses tense and aspect of English verbs. According to him 'the term 'tense' is used not only for the primary distinction of present tense and past tense but also for the sub-categorises Present Perfect tense, Past Progressive tense etc. The term 'Aspect' is reserved for the primary categories of Perfect and Progressive modification'.

§ 63. David R. Dowty⁶⁸ (1972) has distinguished aspect from tense from the point of view of semantics. Tense serves to relate the time of the situation described to the time of speaking (whether it is past, present or future). Aspect serves to distinguish the events into several points such as beginning, middle or end of an event being referred to and also it describes whether the event is completed or left incomplete.

§ 64. Here it is essential to distinguish between the grammatical term 'tense' and everyday word 'time'. Say, if we talk about present time, it would mean any period of time, short, long or may be eternal that includes the present moment; similarly the past time excludes the present moment and future time actually represents 'no time' which is yet to come. For example, āmi karitechī (= I am doing), āmi kariyāchilām (= I had done) and āmi kariba (= I shall do) represent present, past and future tenses. Here āmi karitechī indicates imperfect aspect, āmi kariyāchilām indicates perfect aspect along with present and past tenses. Thus aspect as a grammatical category just like any other category, is expressed by means of suffixes added to the root. This type of phenomenon is obvious in case of Bengali. In other IE languages say, for example, in English it may be expressed by means of verbal periphrasis he was reading here the periphrastic progressive is used as opposed to non-progressive simple verb form read.

§ 65. Tense appears to have three distinct functions in terms of the difference between order and time. All events are either past, present and future, that is, either 'anterior to', 'simultaneous with' and 'posterior to' the axis of orientation and thus these can be

levelled as what has happened, which is going on and what is yet to happen. They are not only to be identified with time but rather with what the grammarians associate then with aspects. Thus the relation between tense and aspect can be drawn by a straight line.



§ 66. So far as tense and aspect are concerned it is seen in Bengali that the same tense form could signify two or three different aspectual meanings depending on two or three different verbal suffixes. For instance, the three sentences -

i) āmi sakāle ghum theke uthechi, bai parechi, bhāt kheyechi

= I (have) got up from bed in the morning, I've read books, I've eaten rice

ii) āmi sakāle ghum theke uthlām, bai parlām, bhāt khelām

= I got up from bed in the morning, read books, ate rice and

iii) āmi sakāle ghum theke uthlām, bai partām bhāt khetām

= I used to get up from bed in the morning, I used to read books, I used to eat rice.

signify three different aspectual meanings, though these three sentences refer to the past tense. In sentence (i) the speaker is perhaps goaded with the idea that the result of the action is present in his mind and he is perhaps more concerned with the result of the action rather than the action itself and hence he has chosen the grammatical suffix - āchi, the present perfect than the other. In sentence no (ii) the speaker is

concerned only with the events, but not its result and hence he has narrated the event one after another with the past suffix - *ila*. In sentence no (iii) the speaker is expressing his habit in the past and thus these sentences signifies past habitual aspect by using the suffix - *tām* with the verb. Therefore, the study of Bengali verbal system from the point of view of aspect is essential to understand the underlying significance of verbal structure.

§ 67. In determining the relation between tense and aspect it is fundamental to consider the relation between preceding and following action. Thus, for example : i) tini biye karechen (= he has got married) and therefore, ii) tini ekhan bibāhita (= he is now married). The sentence no (i) expresses the past action and sentence (ii) expresses the present 'state'. So the 'state' is the result of the prior action and therefore it is the origin of the past tense. Moreover in sentence (i) biye karechen refers to the verb of activity and in sentence (ii) (ham) bibāhita refers to the stative verb.

§ 68. As regards tense Bengali possesses three tenses, viz. present, past and future as has already been said. But sometimes it is observed that present tense often serves the purpose of immediate future. This can also represent the 'gnomic tense' expressing a general or a universal truth, an habitual action arising from past experience, and also historic past action etc. As regards aspects Bengali possesses (i) imperfective which contains a state or action existing or performed continuously such as durative, repetitive, inceptive, ~~habitual~~ etc, (ii) actoristic which determines instantaneous, narrative etc, and iii) perfective which signifies completed action existed or performed

in the past with results that still continue to the present, such as resultative, intensive, completive etc.

§ 69. It is observed that in Bengali the aspectual meaning is expressed along with tenses in a combination of infinitival and gerundial verb stems (i.e. infinitival affix - ite in (sādhu) and gerundial affix - iyā in (sādhu Bengali) with auxiliaries √āch > -ch 'to be' and 'thāk' 'to remain' . These are formed in two ways. One type is made up consisting of either infinitival or gerundial verbal forms to which is incorporated a 'much-worm' fragment of the old Sanskrit substantive verb √as > √āch along with personal termination e.g. karitechī (= √kar 'to do' + ite (infinitival affix) + ch (present tense marker) + ī (personal termination for 1st person), similarly kariyāchī (= √kar 'to do' + iyā (gerundial affix) + ch (present tense marker) + ī (personal termination for 1st person) and the second type is made up of either infinitival or gerundial verb form to which is attached a substantive √thāk < Sanskrit √sthā + (pleonastic - k) which remains as a separate word and the personal terminations are added to it e.g. kariyā thākibā (I shall have done). Here the substantive thākibā replaces the future tense of √āch (which is not possible in verbal conjugation). Thus the verb stems can be divided into three groups aspectually. These are viz. i) the present stem structure with -ite- relating to imperfective aspect ; (ii) the aorist stem structure with the root itself relating to aoristic aspect and (iii) the perfect stem structure with -iyā- relating to perfective aspect. Tense and aspect relation of Bengali verb forms can be shown in the following diagram.

Tense	Aspect (√kar = to do)			
	Imperfect	Aorist		Perfect
	Incomplete	Indefinite	Habitual/ conditional	Complete
Present	Kar-ite- -ch-i	kar-i	kar-i	kar-iyā-ch-i
Past	kar-ite- -chi-ilām	Kar-ilām	kar-itām	kar-iyā-chi- -ilām
Future	kar-ite thākiba	kar-iba	x	kar-iyā thāk-iba

Only first personal forms are shown.

(Sādhū Bengali)

§ 70. It is important to note here for characterising the aspectual distinction, Bengali after having rejected the synthetic structure of the Sanskrit verb forms have adopted the analytic type of ^{either infinitival or} ~~participial~~ ^{gerundial} base with an auxiliary verb in juxtaposition e.g. Bengali :- parite thāke (= continued in studying), kādiyā othe (= sudden cut break of crying), pariyā phele (= completed in studying), etc. These types of verb combinations express various delicate shades of aspectual meaning of verbal forms. For instance, the compound verb in sādhū Bengali like se hāsite thāke (= he is laughing) denotes he is engaged in the act of laughing. Similarly se bakiyā jāy (= he keeps on talking) gives the impression of continuity of action though hāsite thāke and bakiyā jāy are different from the point of view of their forms. On the other hand se khāiyā uthila (= he just finished eating) seems to be represented as completive aspect, but se kādiyā uthila (= she

suddenly cried out) shows instantaneous aspect of aorist. Here both sentences are formed by compound verb with auxiliary uthā. In order to understand such anomalies the necessity of studying Bengali verbs from the point of view of aspect is essential.

VI. Mood and Aspect :

§ 71. In traditional grammar 'mood' plays a prominent part. The etymological meaning of mood (lat. modus) means actually manner or mode of actions ; that is to say, in which condition or state the action is. In ancient languages particularly in Greek, Sanskrit, Latin and others there are several suffixes to indicate different moods, but in course of time the suffixial elements of most of the moods are lost, and as a result there is a confusion in verbal forms whether they indicate all the moods of a language or not. Thus mood can be equated to the modern conception of aspect. As the different moods are lost, some of the aspectual meanings of moods are therefore transferred to the remaining moods of the language. This is what has happened in the case of Bengali. As there are only two moods from the point of view of formation, the ideas of different moods are therefore expressed either by the addition of some words indicating different meanings of mood or by the formation of compound verbs. That is why different modal expressions in indicative mood are formed with the help of using auxiliaries to the root in the form of ^{infinitive or gerund} ~~participle~~. The present dissertation will also try to show how these aspectual meanings of moods are expressed in Bengali.

§ 72. Mood as a grammatical form expresses certain attitudes of the mind of the speaker towards the contents of the sentence. Though in some cases the choice of a mood is determined 'not by the attitude of

the actual speaker but by the character of the clause itself and its relation to the main nexus on which it is dependent'.⁶⁹ It is evident that we speak of mood only if the attitude of the speaker is expressed by the verb or by some other words. So it is more syntactic in character than that of having notional values.

§ 73. So far as Bengali is concerned there are basically two distinct moods⁷⁰ viz (i) indicative and (ii) imperative. There are some others which convey different shades of meaning towards the attitude of the speaker's mind. These are 'probability', 'possibility', 'willingness', 'potentiality', 'necessity' etc. These concepts with a view to expressing different moods can be envisaged in terms of compound verbs made up of ~~participles~~^{gerunds} and infinitives attached to the ~~substantives~~^{auxiliaries}.

§ 74. The concept of subjunctive, optative benedictive, conditional moods are not absent altogether in Bengali. The relics of original affixes are lost, but the meaning of those modal characteristics are employed in terms of using conjunctions jadi (= if), jena (= as if) for subjunctive and ucit (= should) with verbal noun for denoting optative.

Chapter - I

Bengali verb - stem and aspect.

I. Stem structure of Bengali verbs :

§ 75. Verb morphology or conjugation plays a prominent part in determining the tense - aspect relation of verb category. In conjugation system of Sanskrit, Greek and other branches of Indo-European languages, it is found that the temporal and aspectual functionings of verbs are determined by means of stem formatives or determinatives which are simply affixes or infixes occur between the roots and the personal terminations.

§ 76. So far as Bengali verbal forms are concerned, they are classified on the basis of their forms. S. K. Chatterjee¹ in his 'Origin and Development of the Bengali language' (Pt. II) has discussed Bengali verbs from historical point of view. The present study will not focus anything on this light. Here the endeavour is made to classify Bengali verbs in terms of their aspectual behaviour. As we know all simple verba, whether primary or secondary can be ~~saye~~ conjugated fully except

√āch 'to be' whose forms are lacking in future and also in habitual tenses. The form *āchiba for future and *āchitām for habitual are not developed in the language. These are to be replaced by the root √thāk as thākiba and thākitām. The absence of particular verbal forms may be regarded as aspectually incomplete i.e. *āchiba cannot

signify aspectually a continuative sense in future and so also

*āchitām cannot be used in habitual, because of the inherent lexical meaning of the ^{root √ach.} ~~verb~~ It is the root which is regarded as ~~continuative~~ ^{marker and for the past the infix -il- is added to it} ~~marker~~ of the present tense and thus we will find in conjugation the following formations where initial ā is dropped from /āch.

Formation of Bengali Verbs (Sadhu forms only)

Root R ar=to do	Stem formative affix or vikarana	Tense marker			Personal endings (first per- son only)	Forms
		Present (i)	Past (ii)	Future (iii)		
	-ite - Present stem form referring to imperfective i.e. incompleted action.	-ch-	-chil-	R+ite with auxili- ary thāk+ib	i) -i ii) -ām iii) -a	i) karite- chi ii) karite- chilām iii) karite thākiba
	-Ø- Aorist stem form referring to aorist i.e. inde- finite or timeless action.	-x-	-il- / -it-	-ib -	i) -i ii) -ām iii) -a	i) kari ii) karilām /karitām iii) kariba
	-iyā- Perfect stem form refe- rring to perfec- tive i.e. compl- ted action	-ch-	-chil-	R+iyā with auxili- ary thāk+ib	i) -i ii) -ām iii) -a	i) kariyā- chi ii) kariyā- chilām iii) kariyā- thākiba

78. Bengali verbs, in accordance with the formation, may be analysed into three groups owing to their aspectual marker which is added between the root and the personal terminations. It is to be noted that the additional meaning, apart from the root and tense, is conveyed by the affixes when added to the root. Thus we get the kind of action which is the real intended meaning of the verbal forms. It is essential to find out whether Bengali aspect marker, originated from any suffixes, has any connection with the aspectual meaning.

In other words, it is necessary to show that the aspectual meaning of a Bengali verb is hidden in its historical formation of suffixes which on the surface do not strike us as aspectual meaning. Looking at the verb structure of Bengali we can rearrange the Bengali verbal system into three stem-systems denoted tacitly by three aspect makers.

79. In each stem-system the verbal form is the same in finite and non-finite verbs. These are viz. (i) the present stem-system; (ii) the aorist stem-system and (iii) the perfect stem system. These three stem systems along with their finite and non-finite verbal forms are shown below representing various aspectual meanings.

Aspectual Structure of

Bengali Verbal System (Sādhu i.e. literary Bengali)

ROOT = R

STEM SYSTEMS	ASPECTUAL MEANINGS	FINITE					NON-FINITE		
		MOODS					Infinitive	Participle	Gerund
		Indicative		Imperative					
Present Stem System	Imperfective = incomplete [Durative/ Continuative/ Progressive, Conative, Iterative, Inceptive, Cursive, etc.]	Person	PRESENT	PAST	FUTURE				
		I	R + ite + ch + i	R + ite + ch + i + tā	R + ite thā + i + ba				
		2H	u + u + u + ten	u + u + u + ten	u + u thā + i + ba				
		O	u + u + u + a	u + u + u + e	u + u thā + i + ba				
		I	u + u + u + is	u + u + u + i	u + u thā + i + ba				
		3H	u + u + u + ten	u + u + u + ten	u + u thā + i + ba				
Aorist Stem System	Aoristic = Indefinite [Gnomic/ Momentary/ Instantaneous/ Concentrative, Narrative, etc.]	O	u + u + u + e	u + u + u + a	u + u thā + i + ba				
		I	R + φ + φ + i	R + φ + i + tā	R + φ + i + ba				
		2H	u + u + u + ten	u + u + u + ten	u + u thā + i + ba				
		O	u + u + u + a	u + u + u + e	u + u thā + i + ba				
		I	u + u + u + is	u + u + u + i	u + u thā + i + ba				
		3H	u + u + u + ten	u + u + u + ten	u + u thā + i + ba				
Perfect Stem System	Perfective = completed [Completive Resultative Stative Intensive, etc.]	O	u + u + u + e	u + u + u + a	u + u thā + i + ba				
		I	R + i + ā + ch + i	R + i + ā + ch + i + tā	R + i + ā thā + i + ba				
		2H	u + u + u + ten	u + u + u + ten	u + u thā + i + ba				
		O	u + u + u + a	u + u + u + e	u + u thā + i + ba				
		I	u + u + u + is	u + u + u + i	u + u thā + i + ba				
		3H	u + u + u + ten	u + u + u + ten	u + u thā + i + ba				
Perfect Stem System	Perfective = completed [Completive Resultative Stative Intensive, etc.]	O	u + u + u + e	u + u + u + a	u + u thā + i + ba				
		I	R + i + ā + ch + i	R + i + ā + ch + i + tā	R + i + ā thā + i + ba				
		2H	u + u + u + ten	u + u + u + ten	u + u thā + i + ba				
		O	u + u + u + a	u + u + u + e	u + u thā + i + ba				
		I	u + u + u + is	u + u + u + i	u + u thā + i + ba				
		3H	u + u + u + ten	u + u + u + ten	u + u thā + i + ba				

H = honorific,

O = ordinary,

I = inferior

Example :—

§ 80. On the basis of this analysis of Bengali verbal affixes, the aspectual meanings of Bengali verbs can be determined variously. These aspectual meanings can be gathered on the basis of three possible factors :

i) Structure of Bengali verbal system which are basically present, aorist and perfect stem systems (see sec. no. III)

ii) by using compound verbs (discussed in chapter III)

and iii) adverbial usages (see sec. no. IIa).

Each stem system will give us some aspectual meanings which might be absent in others. For instance, present stem system has several aspectual meanings such as progressive, continuative, conative, inceptive, durative, repetitive, and cursive, whereas aorist stem system has indefinite or timeless present, gnomic, habitual, narrative, instantaneous and concentrative aspects and the perfect stem has in the same way, the perfective, intensive, stative and resultative, aspects.

II. Aspect and tense relation in Bengali

§ 81. In discussing aspect of a verbal stem one point is to be remembered that tense and aspect are mutually exclusive. Tense actually means the 'time of action' i.e. when an action happens - whether in the present or past or in future. It relates only that idea of time. Aspect, on the contrary, expresses 'kind of action'. When a verbal form is analysed, these two ideas are expressed simultaneously i.e. in a verbal form, karitechī

(= I am doing) has two meanings side by side, one meaning i.e. tense indicates that the time of action is present, and this is what is present tense ; the other meaning is that the 'action is going on' and therefore not yet complete, and this is aspect, and the aspectual meaning is incomplete action or imperfect action. This incomplete action is, therefore, known as progressive or continuative aspect. Similarly the form karitechīlām (= I was

doing) refers to the past time (tense), but aspectually it is continuative i.e. the action not completed in the past and karite thākiba (= I shall be doing) is aspectually continuative, but future so far as tense is concerned.

§ 82. That tense and aspect are not exactly the same, but go simultaneously and interwoven with each other, that is evident from the above analysis.

It is to be noted that at times a writer often changes the tense (that is from past to present or visa versa) in one composition of the same paragraph, for the sake of aspect. This can be shown from a passage of 'Ushir/ka' by Bankim Chandra Chattopadhyay, at the beginning of the novel, after a few lines, Bankim Chandra was describing Nagendra Nath's movement or departure from home by a boat and in that connection the original tense was the past but when he was depicting the picture of the place the present continuous tense is used. The passage in question runs as follows. 'Nagendranāth āpnār bajrāy jāitechilen, prathamē du ekdin nirbighne gela, nagendra dekhite dekhite gelen, nadīr jal akīral cal cal caliteche, chutiteche, bātāse nāciteche, raudra hāsīteche..'

The analysis of the passage is as follows :

- i) Nagendra nāth āpnār bajrāy jāitechilen (= Nagendra nāth was sailing on his boat).

In this sentence the form - chilen suggests past tense, i.e. the action is past, but indicates, continuous aspect i.e. the action was going on and thus jāitechilen refers to past continuous action.

- ii) Prathamē du ekdin nirbighne gela, nagendra dekhite dekhite gelen (= The first two days spent safely, Nagendra went on seeing (the place).

Here 'gela' = went and 'dekhite dekhite gelen' went on seeing, give the impression of narrative aspect as the author is narrating the incidents one after another. So 'gela' and 'gelen' suggest past tense

on the one hand and narrative aspect on the other.

In the next sentences :

iii) nadīr jal abiral cal cal caliteche, chatiteche, bātāse nāciteche,
raudre hāsitechē.

The river (water) is flowing constantly with rippling noise, is running down ceaselessly, dancing with the wind and smiling in the sunshine.

Here caliteche = flowing, chatiteche = running, nāciteche = dancing, hasitechē = smiling are the vivid descriptions of action which are going on before the eyes of Nagendranath. All verbs are in present tense but aspectually these are ~~in~~ continuative.

Here the form - itechi shows that the action is not finished, is not complete and this is ^{such} aspect which is incomplete or imperfective. It could be continuative as well. The reason for describing the tense in the present continuative may be due to the fact that Bankim Chandra wants the readers to halt over there for some time, imagining, as if, the events are actually happening before Nagendranath's mind's eyes, and hence the continuous aspect.

§ 83. It is revealed from the above description that tense or the 'time of action' and aspect or 'the kind of action' go hand in hand and as these two go together, the traditional grammarians have accepted one and ignored the other, though in the verbal forms both are merged into one. In order to show the relation between the two, the Bengali conjugational pattern is rearranged aspectually including tense in the following manner.

II a. Use of adverbials.

§ 84. Apart from the verbal structure mentioned above, the use of adverbials also plays an important part in determining the aspectual

Aspectual Structure of

Bengali Verbal System (Sādhu i.e. literary Bengali)

ROOT কাট = 'to do'

STEM SYSTEMS	ASPECTUAL MEANINGS	FINITE					NON-FINITE		
		MOODS					Infinitive	Participle	Gerund
		Indicative							
Present Stem System	Imperfective =incomplete [Durative/ Continuative/ Progressive, Conative, Iterative, Inceptive, Cursive, etc.]	Person	PRESENT	PAST	FUTURE	Imperative	কারিত	* কারতা = কারিতে কারিতে	
		1	কারিতেছি	কারিতেছিলাম	কারিতে থাকিবে				
		2H	কারিতেছেন	কারিতেছিলেন	কারিতে থাকিবেন				
		0	কারিতেচা	কারিতেছিলে	কারিতে থাকিবে				
		I	কারিতেচিস	কারিতেছিলি	কারিতে থাকিবি				
		3H	কারিতেছেন	কারিতেছিলেন	কারিতে থাকিবেন				
Aorist Stem System	Aoristic = Indefinite [Gnomic Momentary/ Instantaneous/ Concentrative, Narrative, Habitual, etc.]	Person	PRESENT	PAST	FUTURE	Imperative	কারিত		কারিত
		1	কারি	কারিতা/কারিতাম	কারিবে				
		2H	কারেন	কারিলেন/কারিতেন	কারিবেন				
		0	কারা	কারিলে/কারিতে	কারিবে				
		I	কারিস	কারিলি/কারিতি	কারিবি				
		3H	কারেন	কারিলেন/কারিতেন	কারিবেন				
Perfect Stem System	Perfective = completed [Completive Resultative Stative Intensive, etc.]	Person	PRESENT	PAST	FUTURE	Imperative	কারিত		কারিত
		1	কারিয়াছি	কারিয়াছিলাম	কারিয়া থাকিবে				
		2H	কারিয়াছেন	কারিয়াছিলেন	কারিয়া থাকিবেন				
		0	কারিয়াচা	কারিয়াছিলে	কারিয়া থাকিবে				
		I	কারিয়াচিস	কারিয়াছিলি	কারিয়া থাকিবি				
		3H	কারিয়াছেন	কারিয়াছিলেন	কারিয়া থাকিবেন				
Aorist Stem System	Aoristic = Indefinite [Gnomic Momentary/ Instantaneous/ Concentrative, Narrative, Habitual, etc.]	Person	PRESENT	PAST	FUTURE	Imperative	কারিত		কারিত
		1	কারি	কারিতা/কারিতাম	কারিবে				
		2H	কারেন	কারিলেন/কারিতেন	কারিবেন				
		0	কারা	কারিলে/কারিতে	কারিবে				
		I	কারিস	কারিলি/কারিতি	কারিবি				
		3H	কারেন	কারিলেন/কারিতেন	কারিবেন				
Perfect Stem System	Perfective = completed [Completive Resultative Stative Intensive, etc.]	Person	PRESENT	PAST	FUTURE	Imperative	কারিত		কারিত
		1	কারিয়াছি	কারিয়াছিলাম	কারিয়া থাকিবে				
		2H	কারিয়াছেন	কারিয়াছিলেন	কারিয়া থাকিবেন				
		0	কারিয়াচা	কারিয়াছিলে	কারিয়া থাকিবে				
		I	কারিয়াচিস	কারিয়াছিলি	কারিয়া থাকিবি				
		3H	কারিয়াছেন	কারিয়াছিলেন	কারিয়া থাকিবেন				

H = honorific,

O = ordinary,

I = inferior

Example:—

II a. Use of adverbials.

§ 84. Apart from the verbal structure mentioned above, the use of adverbials also plays an important part in determining the aspectual meanings of verbs. In Bengali particularly some times the semantic distinctions between aspects can be served through the occurrence of adverbials in sentences and thus adverbials can help to reinforce the aspectual meaning. In this dissertation the various uses of adverbials are not discussed in detail. Here an attempt is made only to show the use of adverbials in relation with tense and aspect. A few examples are shown below, ~~taking from different writings.~~

§ 85. Adverbials denoting historic present.

The adverbs of time indicate the past time when the events took place, e.g. a) 1820 khrīṣṭābde Isvarcandra Vidyāsagar janmagrahaṇ karen. Iswar Chandra Vidyasagar was born in 1820 A.D.

b) buddha kṛṣṭer 474 batsar pūrbe janmagrahaṇ karen (bb. p. 271) Buddha was born 474 years before Christ.

c) Rabīndranāth Thākur 1913 sālē nobel puraskār pān. Rabindranath Tagore got nobel prize in the year of 1913.

d) 1819 khrīṣṭābde Mohandās Karamchand Gāndhī bilāt haite byārtārī pās kariyā svadesē phiriyā āsen.

In the year of 1891 Mohandas Karamchand Gandhi got back home from England after passing Bar-at-law.

§ 86. Adverbials expressing 'furity' in present tense form.

a) āmi āro sāt^{tu}din ekhāne āchī

I shall be here for another seven days. Here 'āchī' is used in the sense of thākiba.

b) tini ekhan 'London' -e thāken.

He lives in London now. Here the adverb 'ekhan' = 'now' expresses the idea that he is in London, ~~and~~

§ 87. Adverbials expressing 'habitual' aspect

In present tense form :-

~~apxxxxxxx~~

roj, eisamay, pratidin, pratyaha, nitya, sabsamay, sadā, etc. are used in present tense mainly in the sense of habitual aspect as the action occurs regularly.

For examples -

a) se roj gaṅgāsnān kare

He takes bath in the river 'Ganga' regularly.

b) nityai se pujo kare

He worships daily.

c) tāhār mukhe sarbadāi kemaṇ ektā hāsir bhāb thāke....(śrīnānta p 283)

There is always a kind of smiling look in his face...

§ 88. In past tense form:-

Examples -

a) tini pratyaha gaṅgāsnān kariten (sb p 66 p 288)

He used to take bath in the river 'Ganga' everyday.

b) āge khub khāitām ekhan ār pāri nā (sb p 66 p 288)

I used to eat more but now I can't.

- c) āmi roji nadīr dhāre berāite jāitām (abb p. 398)
I used to go to the river side for a walk every day.
- d) āsu prāyi maheser sānge galpa karita (abb p. 398)
Asu used to gossip with Mahesh quite often.

§ 89. Adverbials expressing 'recent past action'.

- a) takhan seix andhakārer madhye jena dakṣayajña bādhiyā gele
(Śrīkānta p. 271)
Then there was, as if, complete pandemonium in the darkness.
- b) takhan keha bā biśvās karila, keha bā karila nā (Śrīkānta p. 271)
Then, some people may believe it, others may not.
- c) kintu alpakāler madhye samasta abhimān bhūliyā gelām (Śrīkānta p. 289)
But in a short while I forgot all my feeling of offence.
- d) kāl rātre phiriyā āsiyā dekhā kariyā bali nāi, ki ghatiyāchile
(Śrīkānta p. 309)
Last night I did not meet her on my return, and tell her what had actually happened.

§ 90. Adverbials denoting 'instantaneous past action':-

The adverbs of time denoting sudden action are the following :-

- i) eimātra = just now / ekhuni = 'now'
- ii) tatksanāt = at that moment
- iii) muhūrter madhye / ~~ek~~ ei muhurte = within a moment.
- iv) sānge sānge = at that moment
- v) Sahasā = suddenly
- vi) hathāt = suddenly

Examples :-

- a) āmi eimātra khāilām (abb p. 396)
I have just taken my food.

- b) Se ekṣuni caliyā gela (abb p. 396)
He left just now.
- c) Gabhīr rātre candranāth sahasā tāhār strīr gharer machye āsiyā
prabes' karila (Candranāth p. 200)
At the dead of night suddenly Chandranath entered his wife's room.
- d) gokul kājer jhañjhāte hathāt seḍike. āsiyā pare (Baikuntherwīl,
p. 230)
Gokul came over to that place off and on troubled by his load of
work.
- e) Āj akasmāt jakhan cokhe parila.. (Arakṣaṇīyā - p. 266)
To-day suddenly when it came to notice.
- f) thik sei mahūrte je mānuṣṭi bāhir haite bidyutgatite bñhabhed
kariyā ~~ma~~ āmāke āglāiyā dārālla (Śrīkānta p. 268)
Just at that moment the man who broke into the encirclement from
outside at lightning speed and ~~was~~ guarded me.
- g) cakṣer palake bārāndā khālī haiyā baithakkhānā bhariyā gela
(Śrīkānta p. 271)
In the twinkling of an eye the veranda became vacant and the
out-house was crowded.

§ 91. Adverbials expressing 'durative action'

- a) sārādin abisrānta br̥ṣṭipāt haiyāo seṣ hay nāi (Śrīkānta p. 270)
It rained incessantly all day yet it was not over.
- b) se kathā āj parjanta indra buñhite pāre nāi (Śrīkānta p. 270)
Indra can not understand the matter even to-day.
- c) prāy das' minit calibār par ekātā parṇakuṭīr dekhā gela
(Śrīkānta p. 284)
After going for about ten minutes a thatched hut could be seen.
- d) sābdhāne dhire dhire naukātite cariyā basilām (Śrīkānta p. 284)
Slowly and cautiously he boarded the boat.

- e) Samastadin je prānpāt parīśram karilām sandhyār par tāhār kona puraskār pāilām nā (Śrīkānta p.289)

I did not get any return in the evening for all the hard toil I had done all the day.

- f) ghaṇṭār par ghaṇṭā grīnrumer dvārer sannikaṭe dārāiyā rahilām (Śrīkānta p.289)

I stood near the door of the green room house after hours.

- g) mūrchiter mata kichuksan temnibhābe pariya thākiyā sēse uṭhiyā basilen (Śrīkānta p. 291)

She lay down like a fainted woman for some time and after some time stood up.

- h) indra kṣanakāl ātak haiyā thākiyā kahila, jāt dīben kena ?

(Śrīkānta p. 291)

Indra remained speechless for a little while and then asked 'why did you give your caste ?

- i) tāhār par tin-cārdin dhariyā kailās' khuroke ār keha dekhite pāila nā (Candranāth p. 217)

After that for the next three or four days nobody could see uncle Kailash again.

- j) ramānanda svāmī, cirakāl padabraje des' bides' bhraman kariyāchen - utkrṣṭa paribrājak. (Candrasekhar p. 407).

Ramananda has always travelled all over the country on foot - a good traveller indeed.

§ 92. Adverbials indicating 'repetitive action'

- a) āsū prāyī maheser saṅge galpa karita (abb. p. 398)

Asu used to gossip with Mahesh quite often.

- b) mājhe mājhe tāhārā naukā bhramane bāhir baita (abb.p399)

Sometime they used to go out for a boat ride.

- c) Kintu kâner kâche sei abchi jena ke mājhe mājhe ~~āstha~~ dākiyā
uthiteche (Candranāth p. 216)

But, every now and then, somebody was calling out.

- d) Samasta byāpārtā sūnite sūnite indrar didi hathāt bar-dul emni
sīhariyā uthilen .. (Śrīkānta p. 285)

while listening to the description of the entire incident, Indra's
(elder) sister suddenly had shivers twice or thrice.

§ 93. Adverbials indicating 'future time.'

Future tense is normally indicated by means of formative - ba added to the root. Often the sense of definiteness is expressed in collocation with adverbials. These are viz āgāmīkāl (tomorrow), āgāmī saptāhe (next week), āgāmī bachar (next year) etc.

Examples :-

- a) āmi ekhani jāiba (Sbpb p. 288)

I will go just now.

- b) āmi āgāmī batsar jāiba (Sbpb p. 288)

I will go next year.

- c) tumi kāl tāhake tākā dibe (Sbpb. p. 288)

You will give him money to-morrow.

- d) Śatayanmeo tāhar mukti haibe nā (Sbpb p. 288)

He will not attain his salvation even after ^{hundred} ~~seven~~ incarnations
(any length of time)

§ 94. Adverbials indicating 'near future time '

- a) ekhan jekhāne āmāke balis seikhānei jāba (Arakṣaṇīyā p. 248)

Now I am prepared to go whenever you ask me.

- b) chotabai kahila, āmrā kei jānine, tomrā sakālei jābe (Arakṣaṇīyā
p. 249)

The youngest housewife said. " None of ^{us} ~~the~~ knew that you would go
right in the morning "

- c) kintu āmar mādhurī māy^rer biye āmi ei āṣārher madhyei deba

(Āraksanīyā p. 262)

But I must get my beloved mother (= daughter) Madhuri married within this month of 'Āṣāḍh'.

98.

§ 95. Adverbials expressing 'conditional sentences'

- a) pratyaha ei der ghaṇṭā kāl atisāy bidyābhyās kariyā rātri naytār samay āṇḍā jākhan bāṇir bhitare suite āsitām takhan mā Sarasvatī nīscayi gharer caukāth parjanta āmāḍigake āgāiyā diyā jāiten..

(Śrīkānta p. 271)

Daily after this one and a half hours intensive study when we went in the house to sleep by nine in the evening Goddess Sarasvatī, then, must have had accompanied us upto the door step of our bedroom.

- b) ār āj rātre jataksan nā ghumāiyā parilām, tataksan kebalī kamanā karite lāgilām - jadi amṇi kariyā bāṣī bājālte pāritām..

(Śrīkānta p. 270)

And to-night so long as I was awake, I had only one desire - I wish I could play flute just like him.

- c) Tabuo je muhūrte ei ekṭā dariḍra bālaker māṭṭ^r pad svecchāy grahaṇ kariyāche, amṇi se nijer duṭī pāye sāta pāke beriyā lohār śikal bāḍhiyā pheliyāche .! (Śrīkānta p. 322)

Yet, the moment she voluntarily accepted the motherhood of this poor boy, she has wound up her two legs with iron chains in hundred turns.

III. Stem structure and Aspectual meanings :

§ 96. The basic verbal stems which are different from each other do not signify the same aspectual meaning and that is why the speakers or writers sometime use the same root in different stem forms for

signifying different aspectual meanings. The basic inherent meanings of these three stem systems are different when we consider them aspectually.

1. Present stem system

§ 97. The present stem is formed by adding the infinitive affix - ite - (ক > colloquial -te-) which seems to be derived from Sanskrit present participial suffix -ant- (the S'atr- of Sanskrit grammar). According to S. K. Chatterji² *the present participle in - ite represents the proper Bengali transformation of the M.I.A. -anta- to -ita- the native line of development in the language represented in the past conditional or Habitual also *.

§ 98. It is evident from the form that the basic meaning of the present stem is the 'incompletedness of an action', i.e. the action continues for a certain period of time ; as for example Karitechī when analysed as $\sqrt{\text{kar}}$ (root) + ite (stem formative affix or vikaraṇa) + chi (present tense + first personal termination) indicates that the action is continuing in the present. So the aspectual meaning of the action is in the process of continuing. This is hidden in the affix - ite - and -chi indicates the present time and the person is āmi , the first person. So the meaning of the entire verbal form will be something which is happening in the present and whose action is continuing or progressing. Similarly we have karitechilām for the past continuous and karite thākiba for the future continuous tense forms. These three forms are aspectually the same but they are different so far as their tense is concerned. For non-finite verb forms we have the same aspectual explanation.

§ 99. The present stem system as generally found in most of the IE languages indicates 'an action which is going on' and therefore it is not complete. It is ineffective aspect. The Greek grammarians use the thema - teleos for incomplete action and in Sanskrit grammar it is termed as 'vartamana' which can be explained as 'arabdhō' parisamāptas'ca vartamānah³ which means the 'action which is begun but yet come to an end'. The Latin grammarians⁴ call it imperfectum, which is regarded as incomplete action.

§ 100. Imperfective aspect as opposed to perfective generally expresses the incomplete action. It is mentioned by the traditional English grammarian as 'progressive'. It is also durative which is either repeated or continued for a limited period of time. The idea of incompleteness of an action can be expressed by various ways such as conative, inceptive, durative, repetitive, usitative, cursive and so on. The conative aspect describes 'an action in course of its performance in an attempt to achieve'. Inceptive, indicates 'the beginning of an action or state'. Continuative, ~~progressive~~^{essive} and durative are not exactly the same, they vary each other to some extent. Continuative represents an action 'continues for a period of time', progressive refers to an action which is 'in progress regardless of its beginning or completion', durative refers to an action which is presented as lasting for some time in an unbroken course without knowing its consequence. Repetitive/iterative refers to the action in repetition. Usitative aspect describes verbs denoting customary action, cursive describes an action in its process of development. There will be perhaps some more aspectual meanings which will be determined from the context.

§ 101. Some of these basic aspectual meanings of the present stem can be traced from literature. Below are given some examples illustrating aspectual meanings.

1. Progressive / continuative :

§ 102. The present stem form - 'itechī' is generally used in the progressive or continuous sense. As the action is in progress, it is imperfective which shows that the result of the action has not yet achieved till then and so it is incomplete aspectually. In some cases this - 'itechī' form can also be used to indicate some other aspectual meanings belonging to imperfective action. Below are given some examples to indicate the progressive aspect of the present stem.

- a) tini kārāgāre basiṃyā ki bhābitechēn ? (Durgeshānandī p. 65)
What ~~was~~ is he thinking about sitting in the prison ?
- b) tilottama ki tāhār mane paritechē ? (Durgeshānandī p. 65)
~~Does~~ ^{Is} he still remembering Tilottama ?
- c) nā jāni mane mane āmāke kata kaṭa balitechēn ? (Durgeshānandī p. 65)
Don't know, he must be abusing me silently may be ?
- d) ābār bhābitechēn, se ki ? āmi ēṭ kathā kena bhābi ? (Durgeshānandī-p.65)
But then, he ~~was~~ thinking, How strange ! why should I think about it ?

§ 103. The same progressive / continuative aspect is also used to refer to an action continued for some time in the past.

- a) se sapṭagrāmer parapāre grand trunk roḍer dhāre ektā āmbagāne tābu pheliyā bās karitechīla (Bīrājibou p. 33)
He ~~was~~ camping in a tent in a village near the Grand Trunk road on the other side of (the village) Saptagram.

- b) Se sarbarak^ame nijer baritike bes mānānsai jharjhare kariyā lai yā mahā ~~kar~~ arāme jīban jāpan karitechila (Birāj bou p. 37)
He decorated his house brightly to his good choice and was living there in great comfort.
- c) birāj antarer madhye dagdha haiyā jāitechila (Birāj bou p. 90)
Biraj was burning furiously in her heart.
- d) dupurbelāy nīlāmbār gharer bhitar ghumāitechila (Birāj bou p.41)
It was noon, Nilambar was sleeping inside the room.
- e) birāj mātir upar upur haiyā pari yā kāitechila (Birāj bou p.43)
Biraj was lying prostrate on the ground and was weeping.

§ 104. Progressive/continuative indicates an action that will continue for some time in future.

- a) Se sārā rāt dhare hayta likhitei thākbe .
He will, perhaps, stay awake the whole night and continue writing.
- b) Se rāt duṭo parjanta parāsunā karte thākbe.
He will^{be} continuing his studies upto two o'clock in the night.
- c) ekhani hāt-mukh dhuibār prastāb lai yā sābitri āsiyā paribe ebām khābār janya jid karite thākibe (Caritrahīn p. 614)
May be Sabitri will appear just now with proposal to wash my ~~and~~ hand and mouth and will^{be} insib (me) to take my food.
- d) Se jakhan nijer kathā balite thākibe tāhāke bādā dīo nā
(s.b.p.b.b. p. 148)
Do not stop him when he tells^(will be telling) his own story.
- e) je rakam ā^hoyā dekhitechī tāhāte mane hay, sāmer kayekdin dhariyā br^ti haite thākibe. (B. Chidhury, bicitrā p. 67)
As I see the weather, I believe that it will^{be} raining for several days to come.

- f) ~~tum~~ jahan āgāmī sombār sakāle āmi ākāse urite thākiba -
bimāne (B. Chowdhury, Vicitrā p. 67)

Next monday morning I will be flying in the sky, in an aeroplane.

- g) tumi jahan berāite thākibe āmi takhan parite thākiba .

(B. Chowdhury Vicitrā p.67)

I will be reading when you will be out for walking.

§ 105. It is seen that in some cases the present stem (i.e. itechī) is used to indicate futurity instead of simple future form expressed by - iba. Aspectually the sense would be very emphatic and definite, for example, āmi kāl dillī jācchi, ' I am going to Delhi to-morrow' indicates emphatic sense and perhaps also definiteness, whereas āmi kāl dillī jāba does not bear the same definite and emphatic sense. In English the same difference, between the 'ing' form and 'shall' form is also noticed.

For example :-

- a) āmi āgāmīkāl bāri jācchi.

I am going home tomorrow.

- b) Se āgāmī sombār 'London' raonā dicche.

He is leaving for London next Monday.

- c) āmi āgāmīkāl 'conference'-e ektā prabandha parchi .

(translation from E.V. pp 64 - 65)

I am reading a paper in the Conference.

- d) Se khub siggīr āmāke dekhte āsche (translation from E.V.pp 64-65)

He is coming to see me soon.

§ 106. In most of the cases the other types of aspectual meanings are found in compound verbs discussed in chapter III. However here some of the basic ideas are given.

ii) Conative :

§ 107. In Bengali conative aspect is ^{often} found in compound verb ^{and adverbs.} only. The idea of attempting to do the action is expressed by adding the auxiliaries

jāyā = to go and basā = to sit, to the present stem form, e.g.

mārite jāoyā (attempt to kill), charite jāoyā (attempt to hold),

marite jāoyā (attempt to die) and ākte basā (= going to start drawing),

parite basā (start to reading) etc. The nominal compound verbs such

as ārambha karā (= to start with), ceṣṭā karā (= to try) such as

khelite ārambha karā (= attempt to play), balita ceṣṭa karā (= try to speak), etc.

Examples-

a) Sandhyār komal ākāśe tārā uṭhile ubhaye tārā ganite basila

(Candrasekhar p. 347)

Stars appeared in the quiet evening sky, both of them sat down to count the stars.

b) Hirālāl bicār ārambha karila (Rajanī p. 449)

Hiralal started arguing (in his favour).

(iii) Inceptive :

§ 108. For inceptive the compound verbs with auxiliary like 'lāgā'

bhābite lāgā (= started thinking), balite lāgā (= started speaking)

are used referring to the starting point in continuation e.g.

a) girin cup kariyā rahila, tini balite lāgilen (Parinītā p. 76)

Girin kept quiet, he went on saying.

b) girin tāhār boner mukher pāne cāhiyā hāsite lāgila (Parinītā p. 76).

Girin looked at his sister's face and started laughing.

iv) Durative :

§ 109. For expressing durative aspect the auxiliary 'thākā' 'to

remain' is used with the present stem form (i.e. infinitive), such as

kāḍite thākā (= keep on weeping), hāsite thākā (= keep on laughing)

parite thākā (Keep on studying) etc. to denote duration of action for a certain period of time.

As for example -

- (a) Klāse parā nā pārār janya se kādte thāke.

He started weeping, as he could not work out his lessons in the class. He wept for a period of time (here durative).

Here kādte thākā gives the idea of duration of weeping i.e. he started weeping and continued for a certain period.

- (b) Snān khāoyā bhule giye se sārādin galper bai parte thāke.

He forgets about taking his bath or food, but goes on reading story books.

- (c) bijayār samasta deha-man aparimita ānanda bege tharthar kariyā kāpīte thāke.. (Dattā p. 834).

Vijaya's body and soul, started trembling, full with limitless joy. Further explanation is shown in Chapter III.

v) Repetitive :

§ 110. For repetitive aspect adverbials such as nitya 'everyday', bār bār 'repeatedly' sabsamay 'always', etc. are used. It is used referring to the action taking place regularly.

- (a) e.g. Se roj āmake dekhte āsche.

He comes everyday to see me.

Here the repetitive action takes place regularly.

- (b) raman babu o tārār pitā sarbadā tārār bārīte jātāyāt karitechila

(Indirā p. 311)

Raman babu and his father used to visit his house frequently.

- (c) parke āpnār bhābiyā se nitya anna bitaran kariteche ar tārār

sarvasva āj anāhāre mariteche (Devdās p. 550)

she is gladly feeding ^{everyday} even the strangers considering them her own (people) and (when) her most beloved is dying of hunger.

- d) Sambhu mis̃or t̃āhār sahī cīrakāl khelīteche (Candranāth p-216)
Sambhu Misir is playing the game (of chess) for a long time.

vi) Cursive :

§ 111. For cursive aspect the verb denotes process of development ;
for example, gāch̃ta dīne dīne bārīteche = the plant is growing day
by day. Here the adverb dīne dīne - 'day by day' refers to the process
of development.

27 Aorist stem system :

§ 112. It is to be noted that the aorist stem is formed by affixing
personal termination directly to the root. The verb stem is formed by
adding nil stem affix to the root e.g. kari = 'I do' , kariḷām ,
'I did' and kariḷa = 'I shall do' ; Karītām = 'I used to do' , here
the personal terminations - i - itām - for the present tense, - iḷām
for the past, ^{for the} itām ^{past} habitual tenses and - iba for the future are employed.
These endings are directly attached to the root and thus do not
represent whether the action is completed or is in progress. The
action seems to be complete one and indefinite.

§ 113. It is important to note that the aorist stem is not recognised
in Bengali grammar. The concept of aorist tense was preserved in OIA.
There were three past tenses- the imperfect ; aorist and perfect in
OIA. In early MIA the imperfect and aorist merged together and formed
practically one past tenses(of Geiger, Pali grammatik § 158 ff) and
the perfect became very much restricted. In late MIA, the perfect
disappeared and the 'imperfect-aorist' tense found in a number of roots.
Though aorist tense form was disappeared from the period of MIA but the
concept was still preserved in the verbal formation. It is thus
assumed that the present, past, future and habitual^s conditional

formations in Bengali are aoristic by nature as they signify indefinite action. They do not specify the continuative or completed action. So the name 'aorist' is coined from old school of Greek grammarians and this term has been used by N. B. Halhed⁵ and J. Beames⁶ in their respective treatises. For non-finite verb forms the conjunctive or gerundial i.e. affix is added to the root to signify the 'conditional' sentences.

§ 114. The term 'aorist' (< Greek aoristos) is very old. In different languages 'aorist' is used by different terms. In Sanskrit grammar it is known as 'luṅ' √ So also in French grammar though the term 'aorist' is not used but the idea is expressed by le passé défini or le passé historique. It describes an action 'as an indivisible whole'. According to Brugmann it is 'momentary' tense and Delbruck calls it 'punctual' or 'point-action,' as it signifies 'a state or action which existed or was performed at a single time once and for all in the past'. So the aoristic aspect is considered to be concentrative occurring without perceptible duration and is treated as a total performance of an action from beginning to an end. Concentrative / complexive when the action is concentrated at certain point without noticing beginning or end result of it, Señelfactive is more or less the same expressing an action at a single point without any idea of duration. The aorist stem in Bengali which is formed out of root with no stem affix along with personal termination refers to indefinite action as opposed to definite. It is the tense out of which the name is employed referring to the stem as well as aspect. It can be considered to have various semantic functions viz. gnomic which gives the meaning of universal truth. It will be always in the present tense form ; instantaneous which occurs in a certain moment representing the total event at once ; narrative which gives the idea of actions happened one after another ; habitual which indicates that the action happened in a regular course.

1) Gnomic aorist

§ 115. The aorist present is also used referring ^{to} the expression of 'eternal truth' which is timeless. This is known as 'gnomic aorist'.

For example -

a) pr̥ithivī sūryer cārdike ghore.

The earth moves round the sun.

b) yuddha samasyā tairi kare.

War creates problems.

c) sūrya pubdike othe.

The sun rises in the east.

d) Sūrya pūrbadik haite uḍita hay ebām pas̥cime asta jāy (bbhb. p. 390)

The sun rises up from east and sets in the west.

e) mithyābādike sakalei gh̥r̥nā kare (bbhb p. 390)

Everybody hates the liar.

f) biddān baykti sarbatra pūjita hay (bbhb p. 390)

Learned men get patronised everywhere.

g) Kintu samsārer ei ektā bhāri āścarya je mānuṣer durbalatā kakhan kon phāk diyā je ātmaprakāś kariyā base tāhā kichutei anumān karā jāy nā (Śrīkānta p. 329).

But it is a matter of wonder in this world that one can hardly presume when and in which way one's weaknesses get exposed.

h) mānuṣ to mānuṣer antar dekhte pāy nā - tāder ta pratyekar hr̥day anubhab kare bicār karā sambhab nay (Śrīkānta p. 351)

People cannot see the inside of the people, it is not possible to judge everyone by feeling ones heart.

11) Historic Aspect

§ 116. The aorist is used to express action which took place in the past but the form is used in the present. This is called historic aspect.

Thus It refers to the past events, as if, it was being witnessed at the present moment. * The speaker, as it were, forgets all about time and recalls what he is recounting as vividly, as if, it were now present before his eyes. Very often, this present alternates with the preterite²⁷. It is therefore the intention of the speaker to switch over from the perspective view of past tense narration to the view point of real present.

For examples :-

- a) 1820 khrīṣṭābde īśvarcandra vidyāsāgar janmagrahaṇ karen (abb p.390)
Iswar Chandra Vidyasagar was born in the year 1820 of the Christian era. Here the event already happened in the past but the incident is narrated by the speaker at present.
- b) humāyuner mṛtyur par ākbar dillir sthāsane ārohan karen (abb. p.390)
Akbar ascended the throne of Dilli (Delhi) after the death of Humayun. Here also the historical event is expressed in the present moment.
- c) ei ghaṭānar tin din pare tini mṛtyumukhe patita han (abb. p. 390)
He met ~~his~~ his death three days after this incident.
- d) prāṇāpekṣā priya putra rāmcandrer adarsāne rājā dasarath prāṇtyāg karen (sbpbb. p. 287)
Unable to bear the absence of his most beloved son Ramchandra, king Dasarath (soon) breathed his last.
- e) āṣkar bādsāh 1554 khrīṣṭābde samrāt hayen (sbpbb. p. 287)
Akbar became the king Emperor in the year 1554 A.D.
- f) Buddhadēb caritra śuddha rākhite upades den (Sbpbb. p. 287)
Lord Buddha advised (them) to keep their character clean.
- g) hūnerā guptarājgan - kārīk bhāratbarsa haite bitārita hay (sbpbb. p. 287)
The Huns were driven out from Bharatvarsha by the Gupta Kings.

- h) turkīrā dvādas' sātaker prārambhe bangadesē āise (sbpbb. p. 287)
The Turks came to Bangladesh (Bengal) in the early years of twelfth century.

iii) Timeless indefinite aorist

§ 117. Aorist present is also used in the sense of timeless indefinite. The timeless present represents actions happening regularly. So it is very much misleading with the concept between simple timeless indefinite present and habitual aspect (discussed later). It would be easy to discern timeless present in using adverbials in the sentences, like Bengali nitya / roj / pratidin / sabsamay / pratyaha etc. meaning 'every day'. According to Leech⁸ the habitual use in present tense is confined to event verbs. For examples :

- a) Se roj gangāsnān kare,
He takes bath in the river 'Ganga' everyday.
- b) Se pratidin khub bhore ghum theke othe.
He gets up early in the morning every day.
- c) tini to roji āsen (Dattā p. 830)
He comes (here) everyday
- d) Kamalā roj sās'tra pāṭh kare.
Kamala reads scriptures everyday.
- e) Se roj sakālbēlāy bhraman kare.
He walks in the morning everyday.

§ 118. In Bengali aorist past with - ila ending is very common in use to indicate concentrative aspect. The recent past action or state is very frequently used by the same ending often supported by adverbials.

For examples -

a) Se ekhuni gela

He left just now.

b) tini eimātra khete baslen.

He just now sāt for eating (i.e. he just now started eating).

Here in these two sentences the adverbs ekhuni, eimātra 'new', give the impression that the action took place just now.

c) āmi ei mātra khālām (bbhb. p. 396)

I ate just now.

d) Se ekṣuni caliyā gela (bbhb p. 396)

He left just now.

e) tumi ta ekṭu āgei ei kathā balile (bbhb p. 396)

You have said it just now.

With -ita ending

§ 119. The examples of aorist with -ita ending indicates the concentrative action which happened in the remote past time. These are viz,

a) Se āge Kalkātāy thākta,

He used to stay at Calcutta before.

b) rames' 'cinema' dekhte bhālabāsta.

Ramesh liked to see movie.

c) Se bhut biśwās karta,

He believed in ghosts.

e) mahes' tār bābāke śraddhā karta.

Mahes used to respect his father.

f) emanki se tār māke ghrṇā karta

Even he used to hate his mother.

Here are some examples taking from literature.

a) biśu bara bijñā, kichutei bhulita nā (Candranāth p. 207)

Bishu was very intelligent, he would not forget.

b) bishu sudhā cāhiyā thākita (Candranāth p. 206)

Bishu only used to stare at.

c) takhan se lakhīyār mār kroṇe *etam* bichānāy suiyā thākita

(Candranāth p.206)

Then he used to sleep in, the lap of lakhīya's mother and in the bed.

d) galpa kemaṇ kariyā balite hay tāhā tini jāniten (Śrīkānta p.300)

He knew how to tell stories.

iv) Instantaneous :

§ 120. In Bengali the aorist past is used in the sense of sudden action i.e. the action is done instantaneously. It is also known as momentary action, as because the action is done in a moment without considering any perceptible duration. So the simple past form referring to the meaning of 'instantaneous' action is discussed in the following.

Examples :-

a) tāhāke dekhībāmātra kṣudhārta dibākar garjan kariyā uthila.

(Caritrahīn p. 746)

As soon as he saw her, hungry Dibakar, roared (at her).

b) miniṭ dui sthir thākiyā se sahasā jena jāgiyā uthila (Caritrahīn p.748)

She remained quist for two or three minutes, then suddenly, she wake up (as if, from *slumber*).

c) ak^āsmāt tār dūt ese jākhan ekebāre māmār siyare dārāla, takshan tini camke galen (Svāmī p. 764)

Suddenly when his messenger came and stood near her, ^{uncle's} ~~head~~ he was frightened.

d) ...baliyāi tatkṣaṇāt prasānta nirmal hāsyē tāhār samastā mukh ujjval haiyā.uthila (Dattā p. 803)

Having said it his face immediately became bright with calm and innocent smile.

e) akasmāt pracanda dhākkāy mātāler jeman nesā chutiyā.jāy bijayār o
thik temāni jvarer ācchanna ghortā ghuciyā gela (Dattā p. 819)
Like a drunkard gets rid of his intoxication when given a sudden
blow. Bijaya similarly was freed from the spell of fever.

f) palaker janya tārhar samasta mukh ārakta haiyā ekebāre chāiyer mata
phyākāsē haiyā gela (Dattā p. 825).

Her face became red for a moment, then it became completely white
as ash.

v) Narrative aspect :

§ 121. Aorist is used when narrating past incidents one after another.
It occurs with verbs of activity. ~~the event~~ Normally the event does not
take place at the time of speaking, it happened one after another in the
past and there is what is narrative. Sometimes the speakers or
writers use the present tense while narrating past incidents.

For examples :-

a) binod jedike mukh phirāiyā cāliyā jāy, gokul kājer jhañjhāte hathāt
seldik/hei āsiyā pere (Baikanther vil p. 230).

Binod turns around and goes the other way. (but) Gokul arrives there
off and on (as if) troubled by the load of work.

b) āmār bāsāy bāmūn-byātā hayeche jeman pāji, temāni badmāis juṭeche
cākartā sāt sakāle rēdhe rekhe kothāy jāy tār thikānā nāi - āmār
kono dīn phirte hay duṭo, kono dīn bā cārte beje jāy. Sei thāndā
karkare bhāt - dudh kono dīn bā berāle kheyē jāy, kono dīn bā jānā
diye kāk dhuke samasta charāchari kare rākhe se dekhlei ghruā hay.
ardhek dīn ta ekebāreī khāoyā hay nā (Dattā p. 840)

The cook (brhamin) in my house is a scoundrel similarly the servant
I have got is also a *rogue*. They cook my food early in the

morning and goes away - god knows where, some days it is two o'clock when I come back, often it is even four (in the afternoon). (I get) only the cold and half dried rice, some time the milk is taken care by the cat, or the crows enter the room through the windows and leave everything scattered - you will hate to see that. Half the days I just don't get anything to eat.

- c) jor kare kãcer curi bhãngã jãy kintu amãder sei deoyã neoyãta
ãjo temni atut haye áche - táke bhãnga pheli eta jor tomãr amãr
kãro nei (Araksãñiyã p. 267).

Only the glass bangles can be broken by force but our (old) relationship has remained unimpaired even to-day. None of us has the power to break it.

- d) jalpathe gátrupaksãiya jãhãjer gatirodh karibãr uddesýe nadir dhãre,
sãharer sesprãnte ekñi choṭarakamer mãñir kellã áche, ekhãwe
sipãñi-sãñtrĩ adhik thãke nã, sídhu byãṭãñĩ cãlanã karibãr janya
kichu garyã-golandãj byãrãke bãs kare (Pather dãñĩ p. 1217).

There is a small earthen fort at the end of the city by the side of the river to stop intruding enemy ships along the waterways. There are not many sentries or soldiers, only some Englishman artillery people live there in the barracks to operate the battery.

§ 122. In Bengali we know that there are two formations for past tense. One is used by adding the suffix (- ita) to stem formative and the other is used by adding (- ila). These two forms refer to past tense in different situations. The former is used in the sense of ^bhabitual or conditional aspect and the later is used in the sense of narrative and instantaneous aspects. The relation between these two formations and the simple past tense will be clear from the following sentences.

§ 123. It is the aorist past tense referring to the remote past event. Here when the speaker intends to tell about the events one after another or in a novel the author narrates the past events in a sequence

Examples :-

a) ei sambād pāiyā {clive' mādrāj haite chutiya āsilen (bbhb. p.397)
On hearing this news Clive came to Madras immediately.

b) atāpar rāmcandra, sitā o lakṣmaṇ sah saha bane gaman karilen
(bbhb p.397)
Afterthat Ramcandra went to the forest with Lakṣmaṇ and Sita.

c) āmrā dui dīn sekhāne abasthān kariyā gṛhābhīmukhe jātrā karilām
(bbhb p. 397)
We stayed over there for another two days and started to come back home.

d) tomār mā rāg kare kān male dīlen, tumi kādte kādte pāliye ele
āmār kāche, āmi buke tule nilām (Vipradās p. 1465)
Your mother became angry and rubbed your ears, you came to me weeping, I took you up on my chest.

e) Kramasāḥ jamīdārer sandeha haite lāgila, sandeha jakhan gārhatara
haiyā uṭhila takhan tini ekdīn samasta khātāpatra dekhite cāhilen,
khātāy anek bhul, anek goṃāl prakāś' pāila o sāṅge sāṅge curio
dharā parila (Śubhādā, p. 1479)

In course of time the landlord grew suspicious, when suspicion deepened he one day called for all the records and ledgers. There were many mistakes, lots of irregularities in the records and at the same time the thefts were detected.

f) pārvatī devdāser ghare āsiyā prabes' karila, devdās sājyāy baṣiā
hisāb dekhitechila, cāhiyā dekhila pārvatī dhire dhire kapāt bandha
kariyā mejher upar baṣila devdās mukh tuliyā haṣila, tāhār mukh
biṣaṇṇa kintu sānta (Devdās p. 550)

Parvati entered the room of Devdas, Devdas was sitting on his bed

going through the accounts, he looked at her Parbatī slowly closed the door and sat down on the floor. Devdās looked up and smiled. His face was sad but composed.

vi) Concentrative / complexive.

§ 124. Concentrative or complexive acrist pointing out the total event as a whole is shown in the following.

Examples :-

- a) rām banagaman karilen (sbpbb. p. 288)
Rama went to the forest.
- b) arjun takhan s̄arasandhān karilen (sbpbb p. 288)
Arjun aimed an arrow.
- c) 'Alexander' p̄arasyasamrāt d̄araybhuske juddhe parājita karilen
(sbpbb. p. 288)
Alexander defeated Daraybhus, the king of Persia in the war.
- d) Kathāṭā kintu sarkār mahāśay prathame teman bujhila nā (Candranāth p. 206)
But the manager gentleman did not understand what he said.
- e) sarkār māt̄hā nāriyā balila, āṅñe, nā, a bāṛite keu chila nā.
(Candranāth p. 206)
The manager shook his head and replied ' No Sir ', nobody was there in this house.

vii) Habitual aspect

§ 125. It is to be noted that many of the verbs in Bengali are used to refer to the habitual activity in the period of past time in consequences with the present moment. So it describes the habitual aspect expressed by using the substantive verb ✓ thāk in respect tense attached to the perfect stem form. For examples -

- a) Se pratyaha emni kariyāi p^rahārā diyā thāke (Birājhou p. 47)

He, perhaps, keeps on guarding the everybody .

- b) āmī tāhāder bāri prāyi jāiyā thāki (pb. p. 78)

I go to their house quite often.

- c) ratna kāhāro anveṣaṇ kare nā, ratneri anveṣaṇ sakale kariyā thāke.

(Vidyāsāgar ^lsbpbb.p. 149)

A jewel does not search for anybody, every^{body} searches for the jewel.

- d) moyār phul pālāmau añcale upādeya khādyā baliyā byabahrta

haiyā thāke (^lsbpbb p. 149)

The flower of 'mohua' is consumed as a delicious food in Palamau region.

- e) hindusthānīder keha keha sākhi kariyā cāl bhājār sānge ei phul

khāiyā thāken (^lsbpbb. p. 149)

Among the Hindusthanis some people enjoy this flower with parched rice.

- f) tāka haile loker cehārā phere, sakalei baliyā thāke (tāraknāth)

(^lsbpbb. p. 149)

Everybody says that when somebody became rich (owns a lot of money)

his appearance changes.

§ 126. The aorist past form refers to an action in association with habit particularly of 'repeated action.' . The mode of expression of such repeated action or habit in the past is often emphasized by an adverbial of frequency. This habitual / conditional past tense is formed by adding the suffix (-ita) to the root. It is to be noted that there are several other verbs with (-ita) formation which do not involve the inherent meaning of repetitive action^{and} are used not in the sense of habitual past tense^{but} they can be used in the sense of remote past action already mentioned. Examples -

- a) āmī kothāo gele mā āmār janya path cāhiyā basiṇā thākiten.

(Prabandha bicitrā p. 78 T.N.Gangopadhyay)

My mother used to look forward to my way if I would go out (sometime)

- b) tãhãr asukher samay sãrã rãt jãgiyã thãkitãm (sbpbb p. 290)
She used to stay up the whole night when he fell sick.
- c) e kathã se jadi bã baliyã thãkita, tãhã haile ki aparãdh hoita ?
(sbpbb p. 290)
If he had at all said about it, could it be a matter of offence ?
- d) bhãla mane kariyã se hay to ei kãj kariyã thãkita, kintu sukher
bişay kare nãi (sbpbb p. 290)
He might have done the job out of good faith but, fortunately,
he did not do it.
- e) tini pratyaha gaṅgãsnãn kariten. (sbpbb p. 288)
He used to take bath in the river 'Ganges' everyday.
- f) ãge khub khãitãm ekhan ãr pãrinã (sbpbb p. 288)
Previously I used to eat a lot but now I can't not.
- g) moḡal bãdsãheyã pratyaha prãte darsãn jharokhãy prajãbargake
darsãn diten (sbpbb. p. 288)
The Mughal emperors used to grant audience to their subjects at
the balcony everyday.
- h) Kathãtão se sacarãcar ektũ kam kahita ebãm mado ektũ
kam khãita (Srĩkãnta p. 301)
He usually talked less and (as a result) used to ^{take}~~eat~~ less ^{wine}~~beering~~.
- i) ãmi roji nadãr tĩre berãite jãitãm (bbhb p. 398)
I used to go out for a walk by the bank of a river everyday.
- j) ãsu prãyi mahener saṅge galpa karita (bbhb p. 298)
Ashu used to gossip with Mohen often.
- k) mãjhe mãjhe tãhãrã naukã bhramãne bãhir haita (bbhb p. 399)
Occasionally they used to go out for a boat ride.
- l) se ãi ekdĩn barã abhũt prasãna karita (bbhb p. 398)
He used to ask very peculiar questions occasionally.

- vi) duekbār āsu o bhul karita (bbb p. 399)

Ashu used to make a mistake occasionally.

- vii) Conditional aspect with (- ita)

§ 127. The -ita stem formative suffix of aorist can be used to refer to the conditional aspect. For examples,

- a) bāstabik māyer kathātā satya je ār konameye haile ^dsucha mātra
maner ghor nātei ātmahtyā karita (Arakṣaṇīyā p. 261)

In fact, her mother's observations are true that had it been any other girl, she must have committed suicide out of dejection.

- b) jadi se ekhan ekhāne upasthit thākita (abb p. 399)

If he would have been present here now... (I wish he was present here now)

- c) āj āsu berāite āsile bhāla haite (abb 399)

It would have been nice if Asu came ^{out for walk} ~~back home~~ to-day.

- d) jadi pākhā thākita tāhā haile tāhār nikat uriyā jāitām (abb p. 399)

If I had wings, I could fly to him.

- e) tāhāke dākile bhāla karite (abb. p. 399)

It would have been good if (you) called him (for help).

- f) meyemānuṣ haye janmāle ta bujhte svānd ki bastu (Birājba p. 20)

If you were born a woman you would have known what husband is
(to a woman's life)

- g) kintu bouyer kathābārtā ektu haite sur sunile jhagrā haliya
mane haite (Arakṣaṇīyā p. 252)

But from a distance the daughter-in-law's normal conversations
seemed to ^(as if) ~~me~~ ^{was} she quarrelling.

- h) tāhār kathā mane hailei tāhār hratkampa upasthit haite (Arakṣaṇīyā p. 261)

But when she thought of him, she used to have palpitation.

§ 128. The aorist stem is used to express the action which is yet to come i.e. the action about to take place in near future or the action will take place in remote future. Both meanings are expressed by adding -ba- formative to the root. It seems to be originated from Sanskrit participle in tavya (> abba > -ba-). Future tense is also expressed in association with an adverbial future time. It is to be noted that future tense cannot be used with conditional clause like *jadi tumi nā āsbe āmi jāba nā^(not possible) = It will be *jadi tumi nā āsa āmi jāba nā . (If you do not come I'll not go). Some examples of aorist future are given below. :-

- a) āmi ekhani jāiba (sbpbb p. 288)
I shall go now.
- b) āmi āgāmi batsar jāiba .(Sbpbb. p. 288)
I shall go next year.
- c) tumi kāl tāhake ṭākā dibe (Sbpbb. p. 288)
You will pay him tomorrow.
- d) āmi berāite jāiba (bbbh. p. 401)
I shall go for a walk.
- e) āmāke ṭākā dite haibe. (bbbh. p. 401)
I shall have to pay him money.
- f) āmi tāhake abasya ekathā jānāiba (bbbh p. 401)
I must tell him this matter.

§ 129. Aorist future with -iba often suggests the ' probability of action' , 'obligation or compulsion of action ' and it also refers to 'willingness of the speaker'. For examples -

- a) tomrā hayta sūniyā thākibe (b,bbh,b p. 401)
You might have listened .

- b) āsu ei patra likhiyā thākibe (bbhb p. 401)

Probably Asu will write this letter.

- c) Se hayta baliyā thākibe je āmrā āj jātrā kariba (bbhp. p. 401)

Probably he would say that
We should go out tomorrow.

- d) Śeṣ paryanta hayta kājṭā haiyāi jāibe (Parinītā p. 87)

* last perhaps the work would have done.

- e) tāhār barnanā karite gele sūdhī byaktirā boḥh kari hāsiyāi

khun haiben (Śrīkānta p. 268)

If a full description is given, I believe, that learned people
will die laughing.

- f) āmrā hayta cokhe ~~jāre~~ dekhe jete pārba nā, kintueman din śighra
āsbe jedin āmāder deser mata ei barmā deṣṭāo ektā musalmān pradhān
sthān haye uṭhbe (Śrīkānta p. 361)

We may not see it in our life time but a day will come, not very late,
when this country Burma will also be a Muslim dominated country
like ours.

- g) āmār ekṭi santānke jādī kṇo din mānuṣer mata mānuṣ kare tulte pāri,
sedin āmār sakal dukkha sārthak habe, ei āsā niye āmī kēce thākba

(Śrīkānta p. 361)

If some day I can bring up at least one of my children (son) as a
worthy son all my sufferings will be fruitful I shall be living
with this hope.

- h) thākurmār sange ta ār biye, habe nā, hale āmāri sange habe

(Devōās p. 534)

The marriage obviously will not be with my grand-mother, if it
takes place it will be with me.

ii) Expression ' obligation or compulsion '

§ 130. The meaning of compulsion is expressed by means of aorist future.

- a) ...bālaker to spardhā kam nay, eke ucitmata śikṣā dite habe.

(Sahaji pāth^{part IV} p. 75)

The audacity of that boy is unlimited. He should be given a proper lesson.

- b) nā nā, ekhan ār parāte habe nā (Śrīkānta p. 281)

No. no. (you) need not teach (give him lessons) him now.

- c) indra prasna karila, sāhajike ki kabar dite habe ? didi balilen,

musalmān jakhan takhan dite habe bai ki bhāi (Śrīkānta p. 290)

Indra asked, should we bury Sahaji ? Didi replied " As he was a muslim, my brother, he is to be buried, is it not ?

- d) kintu āmāke ekṭi ekṭi kare tomāke sab bidye dite habe (Śrīkānta p. 286)

But you must teach me all the arts you know, one by one.

- e) e bastu theke bhrasṭa kaoyā tāder kichute calbe nā (Śrīkānta p. 361)

They cannot, by any means, fall from the thing (basis of truth)

- f) Satyikār mānuṣi mānuṣer madhye barā, nā tār janmer hisābtāi jagater

barā e āmāke jācāi kare dekhte habe (Śrīkānta p. 361)

I will have to ascertain where lies the greatness of a man in the world, in his being a real man or in his origin of birth (antecedents)

- g). tomāke ekṭā diner janya o antata desē jete habe (Śrīkānta p. 589)

You must go to the native place at least for a day.

§ 131. 'willingness' is also expressed by aorist future :

- a) āmi jatadin bāc̣ba tomāder ekkebāre golām haye thāḳba (Śrīkānta p. 286)

So long I live, I will remain a most obedient servant to you.

- b) .. āmi kintu kichutei beriyē jāba nā, samasta apāṣas, samasta

kalayāka, samasta durbhāgya māṭhāy niye āmi cizadināpnāder hayei thāḳba (Śrīkānta p. 361)

But I will by no means go away, with all the discredits, all the scandals and stigma, all the misfortune on my head, I will be with you for ever.

- c) āj tumi eseca, ekhan kālī jābār udyog karāba (Devdās p. 554)
You have come here to-day, I will arrange for my going to-morrow.
- d) kalkātā theke besī dūre jāba nā, kachākāchi kona grāme giye
thākba (Devdās p. 555)
I will not go faraway from Calcutta, will live (stay) in a village
nearby.

§ 132. There are a few instances where the aorist future form is used in the conditional sentences. Examples,

- a) buddhi thākile eman kāj karibe kena (bbhb. p. 401)
If (he) had sense why should (he) commit such a nuisance.
- b) āmī bhābitechī pāri nāi je se etatā path hātiyā āsibe (bbhb p. 401)
I could never think that he would walk such a long distance.
- c) eman durjoger modhye se je upasthit haibe tāhā āmāder dhāraṇār
atīt chila (bbhb p. 401)
It was beyond our ~~reach~~ imagination that they would come in such
an inclement weather.
- d) thik hala irānīder haye tinīi sohrāber sānge larben, kintu paricay
gopan rekhe (Sahajpāth Part IV p. 75)
It was decided that he would fight with Sohrab on behalf of the
Iranians, but keeping his identity a secret.
- e) tāhmine takhan anek kare tāke bujhiye ballen je sohrāb tāke
chere gele tār buk bhemē jābe (Sahaj pāth Part IV p. 67)
Tahmina tried her best to convince him that if Soharab left her
(alone) her heart would break.

3. Perfect stem system :

§ 133. The perfect stem is formed by the suffix -iyā which indicates action happened in the past and -chi as the first personal termination expressing the meaning something happened in the past (-iyā) but its result is still in the present (-chi) and therefore it is a

present perfect tense. For example, in kariyāchi where the aspectual meaning is hidden in the affix - iyā which indicates action happened in the past. The affix - iyā (> colloquial - e) can be explained as the conjunctive or gerund 'having done' but in the periphrastic combination of tenses it represents the passive participle the auxiliary substantive -chi (< root √ach) 'to be' is added to it. So far as the origin of -iyā is concerned it is observed that in vedic speech there occur three conjunctive affixes, such as -tvi , -tvā, -tvāya which occur with the root not compounded with a preposition. In early MIA the affixes employed are viz. tvā, tvāna, tuna and yā. So the gerundial affix -iyā in Bengali seems to be developed from either of these affixes. Thus it is expected that while considering the aspectual meaning of a Bengali verb its suffixial analysis is necessary because the basic aspectual meaning is supposed to be hidden there. Like the present perfect kariyāchi we have the past perfect kariyāchilām indicating past action resulting to the past and the future perfect kariyā thākiba referring to the past action resulting to the future which indicates 'possibility of action'. For non-finite verbs of the perfect stem is found in gerund with the affix - iyā which means 'having done'.

§ 134. So far as present and perfect stem formations are concerned, it is important to note here that the stem formatives - ite - in present stem structure and - iyā - in perfect stem structure are used in Sādhu Bengali only. These two affixes are lost in course of development in standard colloquial Bengali and as a result with the loss of -ite - and -iyā - stem affixes there occurs morphosemantic alteration within the root. This sort of change in vowel shows the

aspectual formation which was found in earlier stage ~~for~~ e.g. for the present ^{stem} form the root /kar + /ite = karite - (sādhū), korte (colloquial)
 /bal + ite = balite (sādhū) bolte (colloquial)

similarly for perfect stem form

root kar + iya = kariya (sādhū) kore (colloq.)

bal + iya = baliya (sādhū) bole (colloq.)

This morphophonemic change can be seen in the verbs of following vowels,

	<u>Present stem</u>	<u>Perfect stem</u>
a > o	kar korchī / korchilām I'm doing / I was doing	korchī / korebhilām I've done / I had done
e > i	ken kinchī / kinchilām I'm buying / I was buying	kinechī / kinchilām I've bought / I'd bought
æ > e	khæl khelchī / khelchilām I'm playing / I was playing	khelechī / kæ khelechilām I've played / I'd played
u > ū	śūn śunchī / śunchilām I'm hearing / I was hearing	śunechī / śunechilām I've heard / I'd heard

§ 135. Perfect stem system primarily refers to an action or state already completed in the past with results extended upto the present. So far aspectual meaning is concerned, it can express intensive, stative and resultative meanings. Intensive meaning of the perfect is deduced from context by using compound verb and often it is emphasized by the use of adverbials. Stative aspect of the perfect refers to the 'present state, mental or physical resulting from the accomplishment of a prior action'.⁹ It thus expresses pastness of the perfect stem describing the effect of past action at the time of speaking. Resultative perfect denotes the past action but its effect or result is perceptible in the present.

§ 136. The perfect stem expressing perfective aspect can be used in

present perfect, past perfect and future perfect. Present perfect expresses an action already started in the past, but its effect has come upto the present moment. It is perfective as it refers to the past happening and at the same time present because it extends the action upto the present moment e.g.

i) āmi kālī tāhāke dekhiāchi (sbpbb - 289) : I saw (= lit .. have seen) him just yesterday. :

ii) amar chele sakale skule giyāche

: = My son went (= lit. : has gone) to school in the morning ;.

Past perfect refers to the past action stretching its result into the past.* So it is the past-in-the past. e.g. āmi Kalkātāy giyāchilām

(= I had gone to Calcutta). Future perfect denotes an action which will be completed sometime in the future. This, in fact, describes as intensive meaning corresponding to the present. It is expressed by using auxiliary 'thāk' with the perfect stem such as giye thākbe (= will be gone) , hale thākbe (= will be ^{stād}) etc.

§ 137. It is, however, important to note that the terms 'perfect' and 'perfective' are used in different senses. The term 'perfective' denotes a situation viewed in its entirety, without regard to its internal temporal constituency' and the term 'perfect' refers to the past action with a view to the relevance in present. In recent writings there has been an unfortunate tendency to use the term perfective in the sense of perfect which may lead to the conceptual confusion. In Spanish and Bulgarian grammars to avoid the possible confusion the term 'aorist' is used to signify 'perfectivity' in the past tense¹⁰. So perfective, on the other hand, describes completedness of an action. It mainly signifies an occurrence that is maintained in its completed state (an occurrence in its consequences and effects). Thus, this can be referred to as restrospective present tense which connects the past occurrence with the present.

§ 138. The aspectual meanings of perfect so far discussed will be shown with examples. Generally it is difficult, particularly in Bengali, to find intensive and stative perfect from literature unless the context demands so, but with the compound verb it is at times not difficult to get the idea of these two aspects. In the case of stative, it is generally expressed by the past participial suffix *-ta*, for example, se mariyāche or mariyā giyāche, that is, action happened in the past and so 'he is dead (now)' i.e. se (ekhan) mārta. As this stative idea is expressed by this past participle *-ta*, the perfective form has gradually dwindled down in course of time. However, the intensive aspect will be ~~discussed~~ ^{discussed} in compound verb (chapter III).

§ 139. Intensive : Intensive meaning is expressed by using compound verb of perfect stem along with the auxiliary 'deoyā' = to give i.e. pāthāiyā deoyā = to ~~break down~~ send out, khāngiyā deoyā = to break down etc. Here, the auxiliary 'deoyā' intensifies the action in the context and sometimes adverbials like niscay = certainly, abasyā = of course, satyi = truly etc. are attached with the sentences. Examples :

- a) se tār mātir putultā bhenge diyechē.
He has broken down his earthen doll.
- b) se sab gopan kathā bale diyechē
He has disclosed his secret matter.

§ 140. Stative perfect :

It is used in stative sense as it represents the effect of a completed action which result in a lasted state or condition e.g. se mārā giyechē. = he has died and therefore se mārta = he is dead, tār kside peyechē = he has got hunger (literally) and therefore se kṣudhārta = he is hungry. Some examples from literature are shown below.

- a) ei phālguner sēse bisucikā roge tāhār stri mariyāche, upayukta dui putra eke eke cokher upar hinā cikitsāy prāntyāg kariyāche..

(Denāpāṇā p. 1089)

In the end of last Falguna (month) his wife died of Cholera, two grown up sons died one by one before his (helpless) eyes without any treatment.

§ 141. Present Perfect : Perfect expresses an action already begun and proceeds upto the present moment and completed. It is known as present perfect. For examples -

- a) āmi kālī tāhāke dekhiyāchi (Sbpb p. 289)

I have seen him (just) yesterday i.e. I have seen him and still it is in my mind.

- b) br̥stīr janya rāstāy kādā haiyāche (Sbpb. p. 148)

The road has become muddy because of rain.

- c) āj satīser māsi sukumari eibān mesomasāiya Sasādhār bābu āsiyāchen

(Rabindranath Sbpb p. 148)

To day (*maternal*) aunt sukumari and uncle Sasadhar have come.

- d) āmrā ektū āge bhāt khāiyāchi (bbhb p. 396)

We have taken rice just a while ago.

- e) se āj bāri āsiyāche (bbhb p. 396)

He has come home today.

- f) tāhārā gatakalya caliyā giyāche (bbhb p. 397)

They have left yesterday.

- g) Se ek mās āge bāri āsiyāche (bbhb p. 396)

He came back home a month ago.

- h) takhan tāhār caudda batsar, āj prāy trīs haite ~~eka~~ caliyāche.

(Birājbou p. 57)

He was only fourteen then, now he is going to be almost thirty (years old).

- i) athaca ei ramanītir janya se ki nā kariyāche cūi batsar aharnisā
mane mane anusaraṇ kariyā phiriyāche (Birājbou p. 50)

But he left no stone unturned for this woman. For two years he
has moved around (only) thinking about her.

- j) etadīn svāmīr|carane se sudhu minati jānāiyā āsiyāche (Birājbou p.66)

So far she has only prayed herself at the feet of her husband.

- k) mā balilen prāy, ^{du māṣ parre kāl tūke} chāde pere māllāke abhetā amār jena ār-ek rakamer
have geche (Parinītā p. 88) .

Mother said, I saw her on the roof yesterday almost after two months
and called her - my girl seems to have become different (now).

- l) tāhār bālyasakhīder anekei tāhār mata hāter noya, e sīthir sīṭur
ghucāiyā ābār janmasthanē phiriyā āsiyāche (Pāḍitmasāi p. 94)

Many of her childhood friends have come back, like her, to their
birth places after removing their iron bangles and vermilion on
the parting of hair (after becoming widow).

§ 142. The periods of time indicated by the present ^{or past} perfect and the
simple past (non-perfect) overlap each other. The interpretation in
terms of time reference shows either of the two e.g. i) se eimātra bārī
gela (= He just now left home) and ii) se eimātra bārī giyeche

(= He has just left home). In sentence i) the action took place,
in past and completed, and in ii) the action took place in the period
of time that begun in the past and has a relevance upto the present
moment of speaking. Some more examples are given below :

- a) māyer ākasmik mṛtyu brīndābanke eman ācchanna kariyā phellyāchīla

.. (Paṇḍitmasāi p. 128)

Brindaban had become so overwhelmed after sudden death of his mother.

- b) Ebām kichutei se rātrir pūrbe phiribe nā ihā niscay bujhiyāi
Kusum āsāmkāy asthīr haiyā uthiyāchila (Paṇḍitmasāi p. 98)
and Kusum became restless with anxiety became she was sure that
he would not be able to return before night.

- c) je baralokder ghare sādhu khāiyā āsibār aparādhe kusum eta rāg
kariyāchila... (Paṇḍitmasāi p. 99)

Kusum became so angry because it was improper to enjoy a feast in
the rich peoples house..(without giving any presents).

- d) Kusumer gour barner mukh ekebāre pāṇḍur haiyā gliyāchila
(Paṇḍitmasāi p. 103)

Kusum's white face became absolutely pale.

- e) āmāke tyāg kare tini biye karechilen nā hay ār ekbār karben
(Paṇḍitmasāi p. 114)

He had left me and married again, what is wrong if he marries
once more &

- f) andhakāre kuñja dekhite pāila nā, Kusum^{er} cokher jal kamiyā āsiyāchila
(Paṇḍitmasāi p. 114)

Kunja could not see in the dark that Kusum's eyes were drying.

§ 143. Resultative Perfect : Resultative perfect tense is such which
refers to the past action continuing upto the present moment with a view
to conveying the result of the past action. Here the action happened in
the past but its consequence or result is still perceived at the present
moment. Thus it is known as ' resultative' . According to Leech¹¹
this meaning is clearest with transitional event verb ' denoting the
switch from one state to another? Examples -

- a) /Sēkhar mane mane bujhila tāhārā je path bandha kariyā prācīr tuliya
diyāche, ihār artha ei ekphōṭā kālī paryanta jāniyāche (Parinītā p.87)

Sekhar thought to himself that even the small (child) Kali has come to know what as the meaning of this closure of the road and raising the wall by them.

- b) beś kichudīn dhare sīt pareche

The cold (winter) is continuing for a quite a long time.

- c) Sāhjāhāner samay tājmahal tairī hayeche.

Tajmahal was built during Sāhjāhān's rule.

It means that 'Tajmahal' was built and still it remains and thus it gives the idea of resultative action.

§ 144. Past perfect : The perfect is used to express an action already completed in the past, i.e. anterior to the point of past time but relevant only to a point of time in the past. Leech¹² explains the past perfect as the meaning of past-in-the-past. For examples :-

- a) tumi gaṇeś' jyotiśīr kāche bhāgya gaṇāite giyāchile ? (Bāṅkim)

(Sbpb p. 149)

Did you go to Ganesh, the astrologer, to know your fate ?

- b) ekdīn eirūp rātre phiriyā sunīla, beṇu āsiyāchila, mā tāhāke khāoyāiyā jatna kariyā basāiyāchilen (Rabindranath) (Sbpb p.149)

In one night like this on (his) return (he) heard that Benu had come and mother had given him food and taken good care of him.

- c) birājer upar tāhār ekṭā karuṇār bhāb āsiyāchila, tāhār kathāgulo biśvās kariyāchila (Birājbou p. 64)

She had developed a feeling of sympathy towards Biraj, she had believed her words, too .

- d) am cārdīner ālāpe girīner sahīt tāhār ekṭā sthāyī sakhyatā janmiyā giyāchāla (Birājbou p. 67).

He developed a lasting friendship with Girin only after a few day's acquaintances.

- e) birājer samay je ekebāre śeṣ haiyā āsiyāchila, kāl haite tāhā sakalei ṭer pāiyāchila (Birājbou p. 67)

Everybody got the sense that Biraj's time was almost over.

- f) nijer mān sambhram naṣṭa kare dīn katak chotalokder bāri parjanta ghurechilām (Paṇḍitmasāi p. 116)

I sacrificed my dignity and prestige and moved in the locality of the lower caste people.

- g) ei sātḍin jebhābe kṛiyāchila āj sebhābe kṛibe baliyā mane haiteche nā (Candranāth p. 201)

To-day, it is presumed, will not pass the same way as the last seven days have passed.

§ 145. Future perfect : Future perfect form expresses an action which will be completed some time in future. The emphasis is given on the totality of performance. In Bengali future perfect tense is used in the sense of potentiality or probability of occurrence of action in future. For examples -

- a) tomrā hayta śuniyā thākibe je megh o kuyāsā eki jinis (bbhb p.401)
(=would have heard)
You must have heard that the cloud and the fog were (basically) the same thing.

- b) se hayta baliyā thākibe.je āmrā jātrā kariba (bbhb p. 401)
He might have told that we would start our journey.

- c) āsu ei patra likhiyā thākibe (bbhb p. 401)
Asu might have written this letter.

- d) āmar mane nāi tabe baliyā thākiba (Skpbb p. 289)
I do not remember but might have told about it.

- e) e kathā āmar nisedh sattveo rām bābui pracār kariyā thākiben
(Skpbb. p. 289)

It was Rambabu who ^{would have} published the matter inspite of my interdiction.

f) dhīrenbābuke ei kathā hayta baliyā thākiba (Priyabrata Banerji,

Bhāshā Pradīp tāmlā byākaran o racanā, 1974, p. 46)
 I would have told this word to Dhīrenbābuke.

IV. Moods :

§ 146. As I have discussed in the introduction that Bengali possesses two moods viz. indicative and imperative so far as verbal forms are concerned, other moods viz. subjunctive, optative, conditional Benedictive, injunctive have no specific forms for conjugation, but with the help of adverbs, the idea is expressed.

§ 147.i) The Indicative mood describes the 'statement of fact' . It has three tenses present, past and future and has full conjugations consisting of three stem structures already discussed in the preceding sections.

ii) Imperative :

§ 148. The imperative can be treated as a variety of future. As the meaning of imperative is a request or a command addressed by the speaker to a second person or to a third person, it has generally the reference to a future time. So the temporal differences between present and future imperative need not be specified. The imperative essentially occurs in second and third persons only. The conjugational pattern is already mentioned in a chart, ~~at page~~ see vol II .

Examples :-

a) candramukhī tār hāt-dāṭi ar ekṭu tāniyā laiṭā asru-byākulsvare
 kahila, jādī pāra chere diyo, asamaye eman sonār prāṇ naṣṭa kero nā
 (Devdās p. 557)

Chandramukhī pulled his hands a little move as she said to him in closed voice with tears in her eyes, 'If possible, give it up (drinking) don't spoil this golden life prematurely*.

- b) devdās sahasā uṭhiyā dārāiyā balila, āmi calilām, jekhāne jāo, sambād diyo - ār jadī kakhano kichu prayojan hay āmāke lajjā karo nā (Devdās p. 557)

Devdas suddenly got up and said, ' I am leaving, where ever you go, send me a message - and if you ever feel any need, don't hāitate (feel shy) to (come to) me *.

- c) Siddhesvarī kānnā bhuliyā cēcāiyā uṭhilen, bero āmār sumukh theke dūr haye jā (Niskṛīti p. 572)

Siddhevari forgot to cry (controlled her cry) and 'started shouting * Get out from here, don't stand before me *.

- d) Satīs' hātjor kariyā balila, ai hukumti karo nā upendra. Kalkātā bes' sahar, camatkār des', sab bhāla, kintu āmāke jete balo nā.

(Caritrahīn p. 625)

Satish folded his hands and said * Upendra, please do not order me like that, Calcutta is a good city, a beautiful city, everything is fine (there), but don't ask me to go there*.

- e) eta rātre rāgarāgi karben nā ektu bujhe dekhuk dekhi

(Caritrahīn p. 630)

Please do not be angry at this dead of night - please try to understand it.

- f) Satīs' byathār upar byathā diyā punarāy kahila, khāl kaurē kumār eno nā Upendra (Caritrahīn, p. 632)

Satīs again hurt his injured feelings and said* Please do not invite the troubles yourself, Upendra."

- g)tāi āmio sānge jāba, tomāke o jete habe, jāo deri karo nā

(Caritrahīn p. 649)

That's why I also will go along you too, will be going (with us), go (be ready) don't be late.

- n) tui dāriye ki karcis ? egulo nāmiye rekhe jā pān niye āy

(Dattā p. 837)

What are you doing here, standing, keep those things down and bring a 'paan' for me.

- i) bhagabānke tūi sadāi balē, thākur, āmi bēce thākte jana āmāke
ār se dekha dekhiyo nā - mātāy pā diye mā āmāke rāsātale dūbiye
diyo nā (Gr/hadāha p. 884)

I always pray to the almighty ' Oh God, don't let me see all those
day things so long as I am alive - don't ^{push} ~~send~~ me down to hell, by
your foot on my head' .

iii) Subjunctive :

§ 149. The subjunctive mood as explained by Dionysius Thrax is
'hypotactic' i.e., subordinate. Gray desires ' a contingency which may or
may not be realised because of dependence upon some factual condition.'¹³

In Bengali subordinate mood is realised its existence in a clause
using ' jadi ' - if. As for examples :-

- a) prithibī suddha lok jadi e kathār sākṣya dita tabuo bisvās
kartām nā (Dattā p. 848)

Even if all the people of the world stood as witness to this,
even then I would not have believed it.

- b) Sādhāran loker mata āmā jadi se bhālabāsāke ūrdhve sthān distām,
tā hale āj mukta kanthe bale jetām (Dattā p. 849)

Like ordinary people if I had placed that (relationship of)

love above it, then I could to-day declare it with full voice that ...

iv) Optative :

§ 150. Optative mood essentially indicates ' wish ' or ' desire '. In
Bengali this idea is expressed pronominal adverb, ' jena ' = so that,
jāte = ' so that ' . For example :-

- a) *ami jena dekhi* (O.D.B.L. Pt. II p. 901)
May I see.
- b) *Se jāte kare* (O.D.B.L. Pt. II p. 901)
May he do
- c) *...tomār sei mithyācārī bandhuratnaṭi jena āṛ kakhana e bāṛite mukh nā dekhāy* (*Grhadāha* p. 866)
Your that liar gem of a friend should not ever show his face in this house.

IV. Non finite verbs :

§ 151. Among non-finite verb forms infinitive, participle and gerund are found in Bengali verbal system. These verbal forms are categorized in three stem systems viz. present, aorist and perfect. Infinitive and present participle belong to the present stem system, Conditional conjunctive or participle belongs to aorist stem system and gerund belongs to perfect stem system.

1. Infinitive :

§ 152. Infinitive plays an important part in analysing the aspectual usage of a sentence. The basic function of the infinitive appears to have been represented as the type of action in general. It belongs to the present stem system as it expresses the incomplete action considering its beginning, continuation and finishing. According to traditional grammarians infinitives seem to be envisaged as substantive or verbal noun. In Bengali it is formed by adding *-ite* (*-te* colloquial form) in Sadhu form to the root. According to Chatterji¹⁴ it is explained as the old verbal noun in *-i-* plus the locative affix *-te* (O.D.B.L. p. 1074). It is the same with present participle *-ite* derived from Sanskrit suffix *-anta*. For example.

- a) tabe tumi rādhite esecha kena ? (Indirā p. 305)

Then why have you come to work as a cook ?

- b) ābār antarāi haite ihāke dekhite geIam (Indirā p. 312)

Again, I went to see him from hiding.

- c) ekhan likhite layjā kariteshe (Indirā p. 313)

Now I feel ashamed to write about it.

- d) rāncaran ūrdhasvāse pratāper banduk āntite upare uthite lāgila.

(Candrasekhar p. 374)

Ramcharan held his breath and started going upstairs to get the gun of Pratap.

- e) rādhārānī nāme ek bālikā māhesē rath dekhite giyāchila (Rādhārānī p.425)

A girl named Radharani went to Mahesh to see the Rath festival.

- f) sei abdhī āmi prāy pratyaha rāmsaday mītrēr bāri phul becite jāitām (Rajanī p. 443)

From then onwards I went to house of Ramsaday Mitra almost daily to sell flower.

2. Participle - Present participle in - anta / -ite.

§ 153. The present participle verb forms generally are adjective.

There are certain verbs which take -anta suffix to the base e.g.

paranta - falling < ✓ par 'to fall', bāraṇta 'growing' < ✓ bār ,

'to grow', phutaṇta = boiling < ✓ phut = to boil etc. And some

others which take -ite suffix. 'It is an inflected form - a locative absolute, and it indicates the condition under which an act is done'¹⁵

In repetition of -ite forms the continuity of action is indicated.

According to traditional grammarians infinitives have something in

common with substantives and participle are really a kind of adjectives,

though syntectically both particles and infinitives retain many of

characteristics of a verb. Examples -

- a) Kadīn theke ānār nanader chelerāo sab ekhāne āche - kúnjanāth
hāste hāste tāi sakalke nemantanna kare ela (Paṇḍitmasāi p. 98)
 For sometime past my sister-in-laws sons are staying here.
 Kunjanath gladly invited all to come.
- b) dekhite dekhite ekebāre magna haiyā gela, kemaṇ kariyā je samay
 kāṭila, kata je asru jhariyā paṛila tāhār kichu kheyāl chila nā.
 (Caritrahīn p. 635)
 She was engrossed in watching it, She didn't care to know 'what time
 had passed and how, how much tears were shed (meanwhile)
- c) śīter rātre o tāhār kapāle mukhe ghām diyāchila, segulā hāt diyā
muchite muchite sahasā niḥke dhikkār diyā baliyā uthila
 (Caritrahīn p. 635)
 In the winter night he was sweating on this face and forehead
 wiping it the cursed himself and said.
- d) tāi anek śūśrūṣār par sarojinīr caitanya phiriyā āsila se jakhan
kāpīte kāpīte ṭalite ṭalite ghar chāriyā caliyā gela takhan jyotiṣer
 mātḥāy ekebāre bāj bhāṅgiyā paṛila (Caritrahīn p. 723)
 After a lot of nursing when Sarojini regained consciousness but as
 she left the room with her trembling body and infirm steps, Jyotish
 stood there like one thunderstruck.
- e) dayāl ihār kona uttar dite pāriḷen nā calite calite kathā
 haitechila (Dattā p. 845)
 They were conversing while walking, Dayal could not give a reply to
 this (question).
- f) balite balitei tāhār dui cākṣu asrupurṇa haiyā gela (Dattā p. 851)
 While saying|this her eyes were filled with tears.

Conjunctive participle :

§ 154. Conjunctive participle is formed by adding - ile (based on the

passive participle in -il) to the root. It is a locative form with affix -e and is used in the sense of 'condition'. It can be compounded with infinite in -ite and gerund in -iyā as in 'khāite gele' 'while eating', 'balite gele' 'while speaking', similarly, 'khāiyā gele' 'having eaten up (completed action)', 'baliyā gele' = having said (completed action). So this participle is used when the action is completed and that is why this suggests aoristic aspectual meaning. For examples -

a) Sandhyār par tomār svāmī āsile, kāgajpatra dekhiben (Indirā p.315)
He will go through the papers after your husband turns up in the evening.

b) Labanga balila, tā nā sārūk, ṭākā kharac karile kārār ki biye hay nā ?
(Rajanī p. 442)

Labanga said, "It may not be cured, but if you can spend money, can you not arrange the marriage of a blind girl".

c) Dekha , andhakāre phul phute, meghe gāṇkileo cād gagane bihār kare
(Rajanī p. 443)

See, the flower blooms even in the darkness, the moon remains in the sky even if the sky is covered with clouds.

d) āmī śayan karile tini balilen (Rajanī p. 470)

When I lay down, he said .

3. Gerund :

§ 155. Gerund, in general, expresses past completed action. In Bengali it is formed by adding -iyā to the root. In narrative aspect the past actions are indicated by gerunds. It denotes that the sequence of actions had taken place sometimes in the past. It can be used in such sentences to express an action performed already as a whole before the action denoted by the main verb and thus this gives the perfective aspectual meaning. As for examples -

- a) unmādinī anekkṣaṇ cāhiyā thākiyā kahila (Bisbrikṣa p. 289)

The mad woman stared long at him and said.

- b) dekhilām ekjan gubā puruṣ a... āmar hāt dhariyā tñhiteche (Indirā p.295)

I saw him a young man..... pulling me towards him by my hands.

- c) anekkṣaṇ cintā kariyā kahila (Indirā p. 295)

He thought ever it for a long time and said.

- d) ekti bhadraloker kanyā bipāke pariya path harāiyā e deṣe āsiyā
pariyāchan. (Indirā p. 296)

A girl from a gentle family landed into trouble and lost her way
when she happened to come to this place.

- e) basujpatnī ār kichu nā baliyā khāri haiyā bāsiyā rahilen (Indirā p.298)

The wife of Basu did not say anything more but sat down quietly.

CHAPTER II

Aspectual Classification of Bengali Verb-roots.

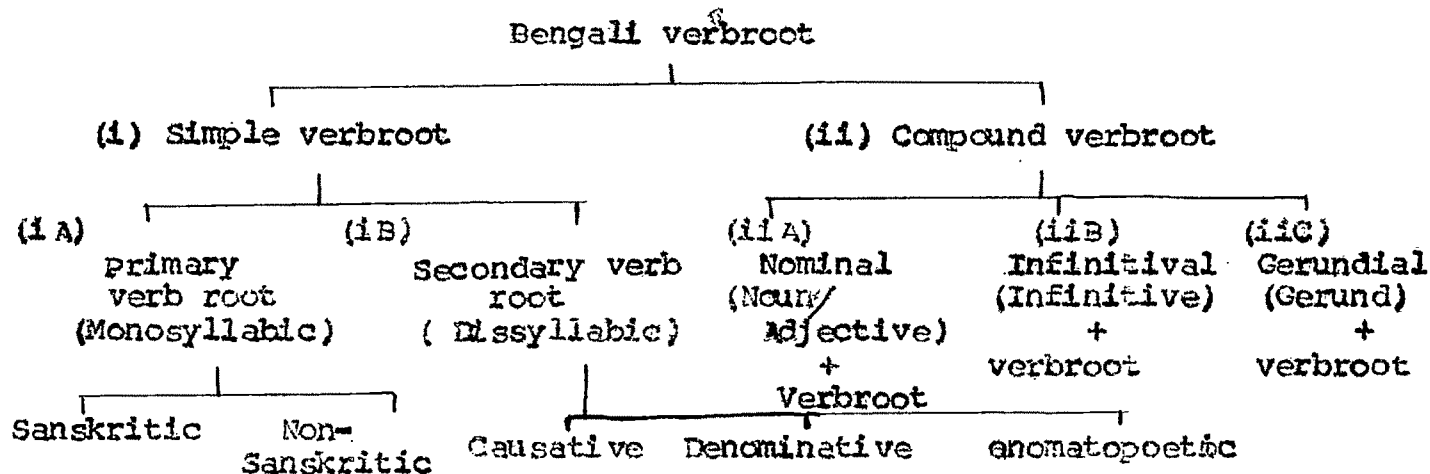
1. Bengali verbs: simple and compound.

§ 156. Bengali verb roots can be classified into two broad groups, viz, (i) simple and (ii) Compound. Simple verb roots are those which consist of bare root which is the smallest possible part of a word and to which the stem affix or vikarāṇa and personal terminations are added in the conjugation of a Bengali verb. Simple verb root can be (i) primary and (ii) secondary. The primary verb roots are monosyllabic by nature and are mostly originated from Sanskrit (= skt) through Prakrit (= Pkt) modification. There are also some roots which are borrowed from Perso-Arabic and non-Indo-Aryan languages.

§ 157. The primary roots which are originated from different root classes (gaṇas) of Sanskrit are in most of the cases levelled down to one in apabhraṃśa stage. Considering the root modifying affixes or vikarāṇas which are added to the root, these are either dropped or incorporated with the root itself in MIA. There are a few remnants of the old traces of stem affixes within the root itself. S. K. Chatterji¹ has discussed the Bengali primary roots from the point of view of their historical development. Following Chatterji, Pabitra Sarkar² in his two articles has also classified Bengali verb roots into primary and secondary verb roots into causative and denominative.

§ 158. It is a fact worth noting that in classifying Bengali verbs scholars have grouped them mainly from the point of view of primary and secondary roots. As the roots are the smallest possible unit of a word, the general tendency is to exclude the compound verbs from their

consideration. It is true indeed that compound verbs cannot be divided into any smallest unit to find out its root. As the composition of compound verbs is with two words, one being either noun, adjective or some non-finite forms and the other being the real root, it is better not to include the compound verbs into the classificatory system of Bengali verbs. As the compound verb has, in fact, a prominent part to play, I have drawn the picture of Bengali roots including compound verbs, considering the whole as a form of Bengali root system, for example, nindā/kar = to blame, atṛpta/ha = 'to be dissatisfied', khelte/thāk = 'to continue to play', ghumiye/par = to fall asleep etc. Considering this formation of Bengali verbs, I have classified the Bengali roots into the following manner, so that it is easy to understand the use of compound tenses in Bengali verbal system.



§ 159. In this dissertation I have not discussed the Bengali primary roots from the point of view of their historical formation, though in volume II (Aspectual categorization of Bengali verbs) I have pointed out the origin out of which they are derived and along with each verb root their usages collected from different books are also noted. These are listed showing their different forms from the point of view of aspect. S. K. Chatterji³ and Raj Sekhar Basu⁴ have classified

Bengali verbs according to their root vowels. Chatterji has grouped them into seven classes, whereas Raj Sekhar Basu has divided them into 20 ganas or classes. There are some others⁵ who have given simply a list of Bengali verbs. They are not concerned with the aspectual nature of Bengali verbs.

2. i) Simple verb roots iA) Primary and iB) Secondary.

iiA) Primary

§ 160. Simple verb roots in Bengali fall into two main sub divisions (iA) Primary and (iB) secondary. Primary verb roots are generally classified and arranged into groups accordingly. It can be categorized in many ways. Structurally roots in Bengali are mostly monosyllabic, consisting of a consonant followed by a vowel, or vice versa e.g. \sqrt{ha} = 'to be', $\sqrt{jā}$ = 'to go', $\sqrt{khā}$ = 'to eat', $\sqrt{pā}$ = 'to get', \sqrt{ni} = 'to take', $\sqrt{dā}$ = 'to give' etc. or of a vowel followed by a consonant, as $\sqrt{āk}$ = 'to draw', \sqrt{uth} = 'to rise', $\sqrt{ān}$ = 'to bring', $\sqrt{ās}$ = 'to come', \sqrt{ur} = 'to fly' or of a vowel between two consonants, as \sqrt{kar} = 'to do', \sqrt{bal} = 'to speak', \sqrt{dekha} = 'to see', \sqrt{dhar} = 'to hold', \sqrt{kin} = 'to buy', \sqrt{sikh} = 'to learn', \sqrt{sun} = 'to listen' etc. These roots can be used as verbs with the usual endings of the verbal suffixes. They are more or less descendants of Sanskrit roots through Prakrit. Most of the Bengali primary verb roots are of Sanskrit origin and the rest of the verbs are descended from non-Sanskritic viz. either Perso-Arabic or Non-Indo-Aryan languages.

§ 161. Some verbs which are monosyllabic and descended from Sanskrit through Prakrit are given below. There are, of course, some originated from other than Sanskrit language (For a comprehensive list, see volume II). 2.9.

1.	√āch	√as (Sanskrit)	'have'
2.	√ān	√an (")	'to bring'
3.	√uth	ut - √sthā (")	'to get up'
4.	√ur	√udḍay (")	'to fly'
5.	√kar	√kr (")	'to do'
6.	√kaṣ	√kaṣay (")	'to practice'
7.	√kañ	√kañhay (")	'to spy'
8.	√kāp	√kaṃp (")	'to shiver'
9.	√kāḍ	√krand (")	'to cry'
10.	√kāṭ	√kart (")	'to cut'
11.	√kāṛ	√kaṛṣay (")	'to snatch'
12.	√kin	√krī (")	'to buy'
13.	√kṣep	√kṣip (")	'to run'
14.	√khas	√skhal (")	'to separate'
15.	√khā	√khād (")	'to eat'
16.	√khūṭ	√khuṇḍ (")	'to pick'
17.	√khuḷ	cf Hindi khuḷnā	'to open'
18.	√kheḷ	√krīḍ (Sanskrit)	'to play'
19.	√khūj	cf /khoj (Hindi)	'to search'
20.	√khūṛ	√khañj (Sanskrit)	'to dig'
21.	√gā	√gai (")	'to sing'
22.	√gāth	√granth (")	'to make garland'
23.	√ghaṭ	√ghaṭ (")	'to happen'
24.	√ghas	√ghaṣ (")	'to rub'
25.	√ghāṭ	√ghaṭṭ (")	'to stir'
26.	√car	√car (")	'to graze'
27.	√cal	√cal (")	'to walk'
28.	√caṣ	√caṣ (")	'to plough'
29.	√cā	√cāh (")	'to want'
30.	√cāt	cf Hindi cātnā	'to lick'

31.	√cāp	√cāpay	(Sanskrit)	'to press'
32.	√cāl	√cal + nic	(")	'to sieve'
33.	√jval	√jval	(")	'to shine'
34.	√jān	√jñā	(")	'to know'
35.	√sthā	√sthā + nic	(")	'to stay'
36.	√dā	√dā	(")	'to give'
37.	√ne	√nē	(")	'to take'
38.	√paṭ	√pat	(")	'to fall'
39.	√bal	√bad	(")	'to speak'
40.	√jā	√yā	(")	'to go' etc.

§ 152. There are some roots which are disyllabic. There are mostly denominatives or causatives. Disyllabic roots are also seen in some other cases other than denominative and causative. A few examples can be cited here -

1.	√edā	√ā	(Sanskrit)	'to give up'
2.	√pālā	parā √ay	(")	'to flee'
3.	√daṇṭa	druta √yā	(")	'to run'
4.	√sāsā	√sās	(")	'to govern'

§ 163. There are a few primary roots which have been originated from Sanskrit noun or adjective, but their usages as nouns are totally lost in Bengali. So such types of verbs which are not being used as nominal base seem to be treated as simple verb roots. These are viz :-

1.	√gach	gacchita ^(Sanskrit) cf. √yacch. yaccati	'to give'
2.	√gar	gathan (")	'to make'
3.	√cat	caṇḍa (Sanskrit)	'to irate'
4.	√car	cf. Hindi carṇā	'to climb'
5.	√Chaṭ	chatā (Sanskrit) Hindi chitānā	'to spread'

6.	✓chāk	śatan	(Sanskrit)	'to drive out'
7.	✓chār	chatā	(")	'to give up'
8.	✓chīr	chinna	(")	'to tear off'
9.	✓chōc	śauca	(")	'to wash'
10.	✓chūr	cf Hindi churnā (Sanskrit kṣip)		'to ^{throw} show off'
11.	✓jāk	jamak	(Sanskrit)	'to show off'
12.	✓jur	jādyā	(")	'to unite, to join'
13.	✓jhāk	cf Hindi jhākaā		'to shake'
14.	✓jhūk	cf " jhūknā		'to lean'
15.	✓tūk	cf " toknā		'to copy'
16.	✓thās	cf " thāsnā		'to knead'
17.	✓dhāk	cf " dhāknā		'to cover'
18.	✓thāk	thākā sthā (Sanskrit)		'to stay'
19.	✓thita	sthita	(")	'to settle'
20.	✓baj	bādyā	(")	'to beat drums' 'to play musical instruments.'

§ 164. There are a few verb roots which are originated from Non-Sanskritic languages.

1.	✓cat	Desī word	'to get angry'
2.	✓cōyā	Desī word	'to drip'
3.	✓chut	" "	'to run'
4.	✓jirā	Arabic jiriyān	'to take rest'
5.	✓dhūk	Desī word	'to gasp'
6.	✓bhir	" "	'to gather' (See Vol.II)

1B Secondary

§ 165. The secondary verb roots in Bengali are dissyllabic. These are causative and denominative which are formed by adding stem formative affix -ā- to the root. These are some roots which are onomatopoeic by nature (i) causative formation of Bengali verbs with the

affix - ā is derived from MIA āpa - which is a generalisation of the pa - affix found in the causative of MIA verbal roots ending in - ā e.g. (ā) - jñā - payati O.I.A > MIA jānādi > Bengali jānāi ($\sqrt{jānā}$ 'to cause to know', dāpaya ($\sqrt{dā}$ 'to give' ; māpaya ($\sqrt{mā}$ 'to measure', sthāpaya ($\sqrt{sthā}$ = 'to stay' , snāpaya ($\sqrt{snā}$ 'to take bath' .

Almost all primary roots in Bengali are capable of forming causative with affix -a. In this dissertation a few causative verbs are included in the list (See Index). A few verbs in the form of causative are used in place of denominatives e.g.

1. āta (skt ānaddha cf Hindi āt. = to fasten tightly
2. ukhṛā (skt ^{ut} + skhal Pkt ukchal) ^{Bengali = Beng.} ukhar = to uproot
3. uchlā (skt ud + śal Pkt ucchal cf Hindi ucher) uchhal (Beng) = to swell up
4. ujṛā / ōjṛā (of skt ujḡval > Pkt ujjal) ujjar = to get empty
5. uprā (skt. ut - pātay Pkt. uppād) upar = to uproot
6. eṛā (skt. hed - l (anādar) = to avoid
7. khicrā (Pkt $\sqrt{khinā}$ - cf Hindi khāc (nindā) = to drug etc.

(See Vol. II)

(ii) Denominative verb roots are made up from nouns and participial adjectives and these nouns and participles being treated exactly like

roots e.g. Bengali kāmā to shave (Sanskrit kamma = 'work', Bengali ghām (Sanskrit gharma = sweat, Bengali cīn, to know (Sanskrit cīṇa, mark, Bengali chīp, to tear off (Sanskrit cinna, torn, Bengali bāj (Sanskrit vādyā = drum, Bengali sūkha (Sanskrit sūkṣa, dry ' etc.

There are other types of denominatives originated from suffixed Tadbhava words e.g. Bengali bharkā (Sanskrit bhraṣṭa + ka, to be confused Bengali sarkā (Sanskrit sṛta + ka, to slink away, Bengali harkā (\sqrt{hrta} + ka, to slip one's foot etc. Denominative verb roots are also formed out of many Perso Arabic and non-Indo Aryan (Desī) words. It is

very common in Bengali. Noun is used as a root. Normally these are dissyllabic roots which are formed by the addition of formative affix - ā. As for example,

Dissyllabic denominative roots

1.	ākṛā (to hook)	āṅkuṣī (Sanskrit) used as noun	ākṛā
2.	āglā (to protect)	agrata (")	āgol
3.	āgā. (to come forward)	agra (")	āgā
4.	ācā (to wash face after eating food)	ācaman (")	ācā
5.	ācṛā (to scratch)	ācarṣā	ācar
6.	āṭkā (to fix)	cf Hindi, Marathi aṭṭak	āṭak
7.	ultā (to turn over)	cf Hindi, Gujrati ultā	ultā
8.	kātrā (to moan, to lament)	kātarṣā	kātar
9.	kūckā (to wrinkle)	kūṅcan (Sanskrit)	kōckā
10.	kūkrā (to shrink)	kukṛat (")	kōkrā
11.	kurā (to scrap)	kulā (Sanskrit)	kur
12.	kāmā (to earn)	karma (")	kām
13.	khīcā (to show teeth)	khims (Prakrit)	khīc
14.	khimcā (to pinch)	khamsah (Arabic)	khimci
15.	khēkā (to rebuke fretfully)	onomatopoetic word	khēkā
16.	khōcā (to poke)	cf Marathi khom/c	khōcā
17.	khōṛā (to dig)	khañj (")	khōṛā
18.	khoyā (to loose)	ksaya (")	khoyā
19.	gachā (to arrange)	guccha (")	goch
20.	gūrā (to guard)	gunda (")	gūrā
21.	gūtā (to horn)	gūta (Persian gatah)	guta
22.	gumrā (to smoulder in rage)	gumar (Persian)	gomārā
23.	gholā (to stir)	ghūrṇa (Sanskrit)	gholā
24.	ghumā (to sleep)	ghūrṇa (")	ghum

25.	ghanā (to thicken)	ghana	(Sanskrit)	used as noun	ghana
26.	jarā (to wrap)	jaṭā	"	"	jarā
27.	jāptā (to embrace)	javt	(Arabic)	"	jāptā
28.	jutā (to beat with a shoe)	Yukta	(Sanskrit)	"	jutā
29.	jhātā (to sweep)		"	"	jhātā
30.	thengā (to flag)	tanga	(")	"	theng
31.	takā (to sink down)	tal	a	"	tal
32.	tākā (to look at)	tarka	(")	"	tāk
33.	dārā (to stand)	daṇḍa	(")	"	dār
34.	pichlā (to slip)	pichhal	(Sanskrit)	"	pichal
35.	pichā (to retreat)	pasāṭ	"	"	pichlā/pichu
36.	pōchā (to wipe)	prōṇchan	"	"	pōch
37.	poṣā (to take)	pas	"	"	poṣ
38.	phaskā (to miss)	fasx	(Arabic)	"	phaskā
39.	phādā (to eat up)	phand	(Persian)	"	phād
40.	phāpā (to swell)	phamph	(Prakrit)	"	phāp
41.	phāsā (to be divulged)	phans	(Persian)	"	phās
42.	badlā (to shift)	badl	(Arabic)	"	badal
43.	biṣā (to make poison)	biṣ	(Sanskrit)	"	biṣ
44.	bhāṅgā (to break)	bhagna	"	"	bhāṅgā
45.	bheṅgā (to make face)	bhāṅga	(")	"	bheṅgā
46.	mānā (to suit)	mānā	(Arabic)	"	mānā
47.	mocrā (to twist)	mucute	(Sanskrit)	"	mocrā
48.	rāṅgā (to redden)	rāṅgā	(Sanskrit)	"	rāṅgā
49.	sukhā (to dry up)	sūṣka	"	"	sukhā
50.	hāpā (to pant)	Onomatopoeic word		"	hāp
51.	hātā (to seize)	hasta	(Sanskrit)	"	hāt

But some denominative roots can also be monosyllabic, for example :

1.	√āk	aṅk	(Sanskrit)	to draw
2.	√āt	granthī gāth (") cf Hindi āt	to fix, to knot
3.	√kam	kam	(Persian)	to reduce
4.	√ghām	gharma	(Sanskrit)	to sweat
5.	√ghur	ghurṇa	"	to rotate
6.	√cin	cihna	"	to know, to recognise
7.	√chut	chutā	(Deśī)	to run
8.	√jam	jam	(Arabic)	to gather, to freeze
9.	√jit	jita (adjective)	(Sanskrit)	to win
10.	√jhāt	jhātā	(Austic)	to sweep
11.	√jhār	jhārā		to shed
12.	√tak	takra	(Sanskrit)	to become sour
13.	√thāk	cf Hindi thag		to cheat
14.	√tāt	tapta		to heat up
15.	√thām	stambha	"	to stop
16.	√dār	daṇḍa	"	to stand up
17.	√pāk	pakva	"	to ripe
18.	√bāk	vakra	"	to swerve, to bend
19.	√māt	matṭa	"	to excite
20.	√mut	mūtṭa	"	to piss, to urinate
21.	√hāk	hāka	hakkāiā	to call

(iii) Onomatopoeic verb roots are very common in Bengali. These are the roots whose monosyllabic part is repeated. Like denominative verb roots, these are formed by adding -a^{at} /the end. As for examples,

1. kan kana = to have pain
2. taṛ baṛā = to make hurry
3. gaṛ gaṛā = to roll down

4. dhar pharā = to make haste
5. ganganā = to flare up intensely.
6. nar barā = to be tilted etc.

In most of the cases onomatopoeitic verb roots are formed with the help of $\sqrt{\text{kar}}$ 'to do' e.g. kankan $\sqrt{\text{kar}}$, tarbar $\sqrt{\text{kar}}$, narbar $\sqrt{\text{kar}}$, gangan $\sqrt{\text{kar}}$ etc.

iii. Compound Verb root

§ 166. Besides simple verb roots, Bengali possesses a large number of compound verbs. These are of three types, (i) nominal, (ii) infinitival and (iii) gerundial. Nominal compound verbs are in large number. Most of them are formed with $\sqrt{\text{kr}}$, 'to do' used with noun or adjective, e.g. snān karā, to take bath, prasaṁsā karā, to praise, nindā karā, to blame, tyāg karā, to leave, etc. Compound verbs of the second type and third type are those which are used to express the aspectual meaning of the main verb. There are a few selected verbs which are used to signify various aspectual meanings after being compounded with the infinitive and gerundial verb forms. Compound verbs are analysed and discussed in the next chapter.

§ 167. In this dissertation I have listed 539 simple verb roots used in standard colloquial Bengali. This includes a few number of denominative and causative verbs which are very common in use. Secondary verb-roots are not discussed here. The list has been compiled from the dictionary of Jnanendra Mohan Das's Bāṅglā Bhāṣār abhidhān⁶ (1st and 2nd part). Roots which seem to be archaic and having regional peculiarities are avoided. In the list the simple roots along with their conjugational forms are given in the volume II where Bengali simple roots are categorized in accordance with their aspectual nature. This chapter deals with the aspectual usages restricted to the roots only.

3. Classification of Simple verb roots according to their aspectual nature.

§ 168 . Bengali simple verb root as a lexical item can be classified into two groups from the point of view of their aspectual behaviour, without considering their stem formation and internal phonetic modification. These are (i) imperfective i.e. progressive aspect conveyed by the verb-root itself and (ii) perfective i.e. perfective aspect in the sense of 'completion' conveyed by the verb root itself. The lexical meaning of the verb roots carrying their aspectual restriction is explicable when they are used in sentences. So it is the context which practically helps to determine their aspectual potentialities. But owing to their structural formation, ^{almost} all simple verb roots can be conjugated fully but they have their own aspectual restrictions in terms of their usages. Thus we have roots which by themselves express incomplete action or duration and can be treated as imperfective, durative or iterative aspect - normally. But it often happens that the verb roots expressing imperfective meaning can be used in the sense of perfective also. Thus for example : *uthā* = to fall, *māthār cul uthā* = the hair is falling but *māthār cul uthāche* = the hair has fallen which means a 'bald head' . This gives the meaning of resultative perfect. So here *māthār cul uthāche* the resultative present perfect is used in the sense of 'the geche' (compound verb).

On the other hand, perfective verb group includes certain number of verb roots which denote completed action or result. These can be used in the sense of imperfective also with a view to expressing sometimes the 'process of completion' and sometimes 'instantaneous' action, for example *uthā* = to get up / rise, *se ghām theke uthāche* = he has got up from the bed but *se ghām theke uthāche* = he is getting up from the bed signifies the incomplete action. Here the verb *uthā* = 'to get up' is used when the action is over. So the imperfective or progressive aspect is possible in the sense of incomplete action. A few examples are the

following for illustration of imperfective and perfective verbs/ groups in Bengali.

(1) Imperfective :-

§ 169. It is important to note that the expressions of continuous action and of repeated action are inherent to the imperfective verb group. In some cases, they are dependent on context. In this group, the imperfective verbs of duration or repetition when they take perfect forms in conjugation indicate the action 'happend once for all' in concentrative way without locating the intermittent actions therein. This can be treated as indivisible whole from the beginning to the end. Following are the verbs indicating imperfective aspect with a view to considering their lexical meaning, *utkax*

Verbs of movement

uthā = to get up / rise / to fall (here it is used in the sense of falling)

i) māthār cul uthche

The hair is falling

ii) māthār cul uthche

The hair has fallen i.e. a bald head.

Actually in Bengali it refers to resultative perfect. The completedness of the verb 'uthche' is expressed by using compound verb 'uthe geche'. The verb 'uthā' in the sense of 'falling' is normally used in the sense of duration or continuous action, but when it is used in perfect form it gives the idea of completedness of an action. So the verb 'uthā' is basically considered to be imperfective as the process of continuity is expressed by the verb itself.

urā = to fly

i) pākhi urche

The bird is flying

ii) pākhī urēche

The bird has flown.

iii) Similarly - āj sakālē ākāsē 'plane' urēche

The aeroplane flew (literary has flown) today morning.

iv) āj sakālē anek ghurī urēche

Many kites flew (literary have flown) today morning.

garā = to roll down -

i) gāl beye cokher jal garācche

Tears are rolling down the cheeks.

ii) gāl beye cokher jal gariyechē

Tears have rolled down the cheeks.

Here 'garācche' in sentence (i) expresses continuous action and thus the verb itself refers to imperfective aspect whereas 'gariyechē' in sentence (ii) indicates completed action and thus it means the action happened only once.

ghurā = to move

i) sakāl theke māthā ghurchē

I am feeling giddiness from morning.

ii) sakāl theke māthā ghureche

I have felt giddiness since morning.

iii) sakāl theke ākāsē aj 'plane' ghurchē

(Aero) planes are moving around the sky since morning.

iv) sakāl theke ākāsē āj 'plane' ghureche

(Aero) planes have moved around the sky since morning.

In sentences (i) and (iii) the verb 'ghurā' shows durative aspect as the root itself denotes continuous action, whereas the same root in perfect describes the action happened and completed.

dolā = to swing.

i) hāoyāy gāchtā dulche

The tree is swinging by the wind.

ii) nāoyāy gāchtā duleche

The tree has swung by the wind.

Here the verb 'dulā', 'to swing' involves continuous action, but in the perfect form it indicates the completion of an action in a particular context.

narā = to stir

i) gācher pātā narche

Leaves of the tree are stirring.

ii) gācher pātā nareche

Leaves of the tree have stirred.

iii) dāt narche

The tooth is shaking (i.e. getting loose)

iv) dāt nareche

The tooth has shaken.

Here the verb 'narā' expresses repeated action and the perfect of narā refers to the completion of an action in a particular context.

bhās = to float

i) ākāśe megh bhāsche

Clouds are floating in the sky.

ii) ākāśe megh bhāseche

Clouds have floated in the sky.

iii) Kalkātā jale bhāsche

Calcutta is flooded with water.

iv) Kalkātā jale bhāseche

Calcutta has flooded with water.

The sentence (iv) is possible only when the compound verb 'bhāse jāoyā' is used which signifies completed action and thus resultative.

hel = to bend

i) gāchtā ekbār edik helche ār ekbār odik helche

The tree is bending down once this side and then that side.

ii) gāchtā heleche

The tree has bent down.

but more possible

gāchtā hele geche / hele pareche.

Here sentence (ii) is grammatically possible, but it is generally used with the compound verb hele parā / hele jāoyā.

Verbs of physical activity

Kāpā = to tremble

i) likhte giye tār hāt kāpche

His hand is trembling while writing.

ii) likhte giye tār hāt kēpeche

His hand has trembled while writing.

iii) gācher pātā kāpche

Leaves of the tree are fluttering

iv) gācher pātā kēpeche

Leaves of the tree have fluttered.

Here in sentences (i) and (iii) 'kāpche' shows incomplete action referring to the continuative aspect, but in sentences (ii) and (iv) 'kēpeche' gives the impression that the action has happened and completed. So the verb 'kāpā' refers to the repeated action which is basically imperfective, but this verb in perfect form describes the completion of an action and the completed action is expressed by the compound verb 'kēpe geche' instead of 'kēpeche'.

dākā = to rumble

i) megh dākche

The clouds are rumbling

ii) megh dekeche

The clouds have rumbled.

Verbs of effort

tānā = to draw

i) ghorāy gāri tānche

Horses are drawing the carriage

ii) ghorāy gāri teneche

Horses have drawn the carriage.

The construction no (ii) is possible in certain contexts when it allows to suppose that the horses have drawn and not other animals.

Verbs expressing relation in terms of a thing or a person.

camkā = to flash

i) bidyut camkācche

There are flashes of lightning.

ii) bidyut camkeche

Lightning have flashed.

The 'verb root 'camkā' denotes frequentative action and thus it is imperfective, but the root in perfect form expresses the action happened and completed.

baoyā = to flow

i) nadīr jal baiche

Water of the river is flowing.

ii) nadīr jal bayeche

Water of the river has flown.

The verb 'baoyā' 'to flow' expresses continuous action. so the root itself signifies imperfective aspect. In this case the perfect form of root 'baoyā' makes the sense of 'baye gcche', the perfective aspect.

§ 170. There are certain verbs in Bengali the aspectual concept of *incompletion* and 'completion' is signified by means of compound verbs (see chapter III).

The list of imperfective verbroots shown in index group (A).

(2) Perfective

§ 171. In this verb group 'completed' as well as 'resultative' actions are indicated so far as the root meaning ^{is concerned. So normally they are perfective} aspectually, but under certain context they are used in the sense of imperfective i.e. progressive / continuous / durative etc.

Verbs of change of state

tātā = to become hot

i) karātā khub teteche

The pan is very hot

ii) karātā tātche

The pan is getting heated,

but more possible

Karātā āste āste tātche

The pan is getting heated slowly.

The perfective usage of the verb 'tāt' is ~~more~~ inherent so far as the root meaning is concerned, but its progressive aspect gives the idea of the process of completing the action.

Verbs of movement

nuyā = to bend down.

i) gācher dāltā mātite nuyechhe

The branch of the tree has bent down to touch the ground.

ii) gācher dāltā mātite nulche

The branches of the tree is bending down.

The verb 'nuyā' expresses such action in which beginning and end come to one point and that is why it refers to perfective action and the imperfective meaning is possible in negative construction, but repeated sense is expressed by placing adverb denoting repetition.

Verbs of effort

banā = to adjust

i) Svāmīr saṅge tār bhālai baneche

She has got on well with her husband.

ii) Svāmīr saṅge tār bhālai banche

She is getting on well with her husband

but more possible is

Svāmīr saṅge tār bhāla banche nā

She is not getting on well with her husband.

The root meaning of the verb 'banā' suggests such action which refers to the completed aspect, the negative sense of incomplete action is generally acceptable.

mitā = to solve / to settle

i) dui bandhur jhagrā mitche

The quarrel between two friends has settled down.

ii) dui bandhur jhagrā mitche

The quarrel between two friends is settling down.

but more possible is

dui bandhur jhagrā mitche nā

The quarrel between two friends is not getting settled.

Here the verb 'mit' occurs when the action is completed and thus it stands for perfective. The imperfective usage seems to be more sensical in negative construction than in the other.

Verbs expressing relation in terms of a thing or a person

kātā = 'to get over'

i) ghumer ghor keteche

Got over the sleepiness (drowsiness)

ii) ghumer ghor kātche

Getting over the drowsiness

but more possible

ghumer ghor ā̄r kā̄tche nā̄

Or
ghumer ghor ā̄ste ā̄ste kā̄tche.

Not getting over the drowsiness (even after trying) or getting over the drowsiness slowly.

Here the verb 'kā̄tā̄' shows the action already happened and therefore it seems to be represented as perfective aspect. The progressive aspect of the same verb root indicates incomplete action which will be emphasized either by using adverb *pr* which gives the idea of gradual process or the negative particle 'nā̄' can be used.

kā̄tā̄ = to overcome

i) ā̄r bhay nei, bipad keteche

No more worries, the danger is over.

ii) ā̄r bhay nei, bipad kā̄tche

No more worries, getting over the danger

but more possible

ā̄r bhay nei, bipad ā̄ste ā̄ste kā̄tche

No more worries, getting over the danger slowly.

The perfective aspect of the verb 'kā̄tā̄' (= to be over) is inherent to the root but the imperfective aspect is expressed as the 'process' with the help of adverb.

Similarly,

kā̄tā̄ = to become clear

i) megh keteche

The sky is clear of clouds

ii) megh kā̄tche

The sky is getting clear of clouds i.e.

ākās' pariskār hacche ā̄ste ā̄ste

The sky is getting clear of clouds gradually.

thāmā = to stop

i) br̥ṣṭi thēmeche

The rain has stopped.

ii) br̥ṣṭi thāmche

The rain is stopping gradually.

The verb 'thām' = 'to stop' refers to the action when it is completed.

The perfective use of the verb is usually possible but the imperfective aspect of the same verb describes the action which is going to happen in future.

phalā = to grow

i) e bachar jamite bhāla phasal phaleche.

This year there is good harvest in the fields.

ii) e bachar jamite bhāla phasal phalche

This year there is growing good crops.

The verb 'phal' in imperfective form gives the indication of futurity of action and denotes 'process', whereas in perfective form it suggests resultative action.

bākā = to turn

i) naḍitā dāndike bēkeche

The river has turned towards right.

ii) naḍitā dāndike bākche

The river is turning towards right.

lāgā = to strike

i) tār kathā āmār mane legeche.

His word (comment) has struck (hurt) my mind.

ii) ~~His sentence is~~ tār kathā āmār mane lāgche

His word is striking my mind.

In sentence (i) the verb 'lāgā' is used only when the action was over, i.e. perfective.

lāgā = to be stained

i) k̄ap̄ar̄e c̄ayer d̄ag legeche
Tea has stained the cloth.

ii) K̄ap̄ar̄e c̄ayer d̄ag lāgche
Tea is staining (i.e. getting on) the cloth.

The sentence (ii) is less sensical (See the Index Group B).

§ 172. Besides the above, most of verbroots can be normally used Imperfective and perfective aspects depending on the context. Examples,

Verbs of change of state

kamā = to reduce

i) nadīr jal (ekhan) kameche
Water of the river has (now) subsided.

ii) nadīr jal (ekhan) kamche
Water of the river is (now) subsiding.

Here the verb 'kamā' can be used in the sense of completive (resultative) as well as in the process of subsiding (= continuous) aspect.

chīrā - to tear off

i) Se k̄ap̄art̄ā chīrche
He is tearing the cloth

ii) Se k̄ap̄art̄ā chīreche
He has torn the cloth.

Here 'chīr' expresses the volitional meaning in the progressive aspect, whereas in perfective it gives the idea of completion (= resultative).

Verbs of movement

chārā = to leave

i) tr̄ent̄ā ebār chāreche
The train is now starting.

ii) tr̄ent̄ā ebār chereche
The train has now started.

nāmā = to pour down

- i) br̥ṣṭi nāmche (ār kichuksanēr madhye)
(In a short while) It is going to rain,
- ii) br̥ṣṭi nemeche
It has started raining.

Verbs expressing relation in terms of a thing or a person.

janmā = to grow (but not in the sense of taking birth)

- i) saṁāje durnīti janmācche
Corruption is growing in the society.
- ii) saṁāje durnīti janmeche
Corruption has grown in the society.

The verb ' janmā ' is normally used in the sense of perfective. The imperfective form of the verb implies what the action is going to happen or to grow.

pāoyā = to get.

- i) āmar khīde peyeche
I am hungry (literary ' my hunger has got me)
- ii) āmar khīde pācche
I am getting hungry.
- iii) se bhay peyeche
He got fear (= he was frightened)
- iv) se bhay pācche
He is getting fear.

phātā = to explode

- i) patkā phātche
The cracker is bursting
- ii) patkā pheteche
The cracker has burst.

bājā = to ring

i) ghantā bājche

The bell is ringing.

ii) ghantā bejeche

The bell has rung.

bīdhā = to prick

i) pāye perekṭā bīdhche

The mail is pricking ^(my) the leg (foot)

ii) pāye perekṭā bīdheche

The nail has pricked ^(my) the foot.

ratā = to circulate

i) or nāme anek nindā ratēche

Scandalous rumours about him has circulated.

ii) or nāme anek nindā ratche

Scandalous rumours are circulating about him. (See the index group (C))

§ 173. The categorization of Bengali primary verbs in the light of their lexical meanings discussed above explores certain clues which are important in determining their aspectual usages. So far as conjugational pattern is concerned ^{almost} all primary verbs except 'āch' ^{and a few others} can have all possible forms, but aspectually they are not free to use in all contexts, that means, any verb cannot express any kind of aspectual meaning. For example, the verb $\sqrt{\text{kāḍ}}$ = 'to cry.' gives the impression of durative action. And the verb $\sqrt{\text{nāḍ}}$ = 'to nod' shows repeated action and the imperfective ~~aspect~~ aspect as in se māthā nāḍche 'he is nodding his head' is normally used but in the same context se māthā nedēche, he has nodded his head, the perfective form 'nedēche' obviously denotes, 'he has nodded his head once for all'. Similarly the verb mit 'to solve' can

have aspectual meaning of perfective, when the action was over such as, dui bandhur saṅge jhaṅgrā miṭche 'the quarrel between two friends was solved'. In the same context if we say 'jhaṅgrā miṭche', we really mean the quarrel has not yet been solved, it is on the process of solving. Thus the aspectual restrictions depending on context already discussed are essential in delineating semantic distinctions of verbs.

§ 174. When one form of the verb is aspectually regular, the other form requires a particular context to get its aspectual meaning. In our regular uses of roots we may not be very conscious about this aspectual distinction between the two verbal forms of the same root, but the context automatically helps us to use the one regularly and to restrict the use of the other forms. The main purpose of this chapter is to explore this type of aspectual distinction of Bengali verb-roots. At the same time verbs are arranged considering their semantic groups in the index A, B and C.

CHAPTER III

Classification of compound verbs and aspect

1. Compound Verb.

§ 175. Bengali possesses a large number of compound verbs. These are formed with either noun or adjective or nonfinite verb forms. So according to formation compound verbs can be divided into two groups :
 (A) Noun / adjective plus verb root (B) the infinitive / gerund plus verb root. In this dissertation I have collected some data for both nominal and non-finite compound verbs and shown their usages from literature and a few are given at random.

(A) Nominal compound verb :

1. The 'Nominal compound' verb is composed of substantive or adjective plus the finite verb to form a complete sense of action or state e.g.

(i) (Noun + verb) snān karā, to take bath, sāsti deoyā, to punish, dhyān karā, to meditate, tyāg karā, to leave etc.

(ii) (Adjective + verb) ānandita haoyā, to become glad, khushi haoyā, to be pleased etc. Of these, a large number of nominal compound verb is formed with the verb root $\sqrt{\text{kar}}$ = to do. The root $\sqrt{\text{kar}}$ is used along with a noun preceding, for example, bās karā, to reside / to stay, pujo karā = to worship etc. In this type there is no single root which

could be substituted for the compound verb. For instance, there is no root from which we can form the verb as āmi * bāsechi = I have lived

(there) or āmi * pujechi = I have worshipped. So the use of $\sqrt{\text{kar}}$, 'to do' is essential to form a root.

§ 176. The origin of this type of compound verb with $\sqrt{\text{kar}}$ may be traced from *Apabhraṃśa* stage, though even in OIA it started as early

as in the time of Atharvaveda where 'gamayaṁ cakāra' is used as a periphrastic verb. And even at the time of Pāṇini this procedure was current, but restricted mainly in the perfect (lit.) form. In Prakrit this procedure is not followed as a type of formation of the verbal system, but in Apabhraṁśa only it started as a form of verbal formation. The origin of this type of compound is found in Bengali from the Apabhraṁśa stage. As a result when it becomes a verbal structure the original root was lost and noun plus ✓kar became the root.

in
§ 177. Theoretically/modern Bengali the compound verb with noun plus ✓kar = to do : can be made with any noun as found in Bengali vocabulary, but in reality this is not actually found. It is used only in those cases where a single root for the verb is not possible other than this compound, say, for example, khel = to play can be 'āmi khelchi' = I am playing, or āmi khelā karchi = I am playing, literally 'I am playing a game'. Therefore the second sentence with 'khelā' plus ✓kar is not considered as a Bengali compound verb at least in my discussion. This type of compound is generally excluded whereas compound verbs like snān karā, to take bath, praśaṁsā karā, to praise, dhyān karā, to meditate, sāhājya karā, to help sāsti deoyā, to punish etc. are to be treated as nominal compound verbs as they signify a single concept and I have included them in my dissertation.

§ 178. According to some Bengali grammarians āhār karā, to eat, pracār karā = to preach etc. are termed as 'miśra kriyā' (= probably a variety of compound verb). But Haraprasad Shastri¹ did not accept this point. According to him āhār (= eating) is the object of the verb karā = to do. It is to be noted that 'āhār karā', to eat, gān karā/gāoyā

'to sing', *tyāg karā*, 'to leave', *nindā karā*, 'to blame' etc. may be treated as an object and from that point of view they are perhaps, object as well, but as they signify a single concept of action like 'to eat', 'to sing', 'to leave', 'to blame' they serve the function of a single verb which is formed out of noun plus verb 'to do', 'karā' rather than an object.

B. Non-finite verbal compound.

§ 179. The second case is known as non-finite verbal compound in which two verbal stems are used together to express one idea. In such a combination the first verb stem remains unchanged either in a position of gerund or infinitive and the second verb does all the work of conjugation. It has the significance of its own and it serves to modify the meaning of the preceding verbs. Thus the compound verb is being envisaged in terms of the combination between two verbs irrespective of its ^{stem} structure whether it is continuative, aorist or perfective.

§ 180. Compound verbs in Bengali came into existence to compensate the loss of root modifying prefixes or infixes of Sanskrit known as 'vikāraṇas'² which indicate primarily the 'aspect' or nature of action. These older affixes of Sanskrit are lost through the process of evolution, but the aspectual meaning has been carried out in the Bengali verbal system and as such this has become a subject of investigation.

§ 181. Two parts of the verbs in combination give one idea. The second part in general strengthens the meaning of the preceding verb in such a way that either some extra meaning is imposed on them or subtle shades of meaning is expressed by them. As for examples - (with infinitive)

kāṁte lāgā = 'started weeping', khetē thākā = 'to continue eating.'

balte pārā = 'to be able to speak' etc.

(with gerund)

kēde oṭhā = 'started weeping (suddenly),'

bhenge phelā = 'broke down', kheye phelā = 'ate up' etc.

§ 182. According to John Beames³ the second member of the compound verb is termed as 'ancillary'. He observes that "the ancillary verb differs from the verb auxiliary, in that the former runs through all the ~~tenses~~ tenses of the verb, and the principal verb on which it waits remains unchanged, while the latter only forms certain specified tenses in composition with several parts of the principal verb, being attached now to the present, now to the past or future participle. Thus, the tenses formed by the aid of auxiliaries are integral portions of the primary simple verb. In the case of ancillary, on the other hand, it, together with the principal verb, forms, in fact, a new verb, which, though consisting of two elements, must be regarded for conjugational purposes as essentially one throughout."

§ 183. Kellogg⁴ has observed "none of these are true compounds, but grammatical combination of a conjunctive participle, a verbal noun or a substantive, with a verb. Strictly speaking, therefore, the explanation of these forms belongs to syntax."

§ 184. Chatterji⁵ has not accepted the term 'ancillary'. According to him "the inflected root is properly the auxiliary modified by preceding nouns or by a participle". He has classified the compound verbs in accordance with their semantic or aspectual peculiarities and the usages of the auxiliary or the subsidiary verbs attached to the preceding verb. He also suggests that "these compound verbs supply to some extent the want of modal and temporal affixes, and are as characteristic of the modern Indo-Aryan speeches as the 'aspects' of the verb in the Slavic languages"⁶

§ 185. Now-a-days the term 'ancillary' is obsolete. The term 'auxiliary' seems to be better than 'ancillary'. It is observed that there is no hard and fast rule for auxiliary to refer to a particular

aspect. Aspect will be determined by the context. One auxiliary can represent more than one aspect or one aspect can be represented by more than one auxiliary.

§ 186. Pabitra Sarkar⁷ in his article on compound verb of Bengali has described the compound verbs structurally, but his main contribution is to give emphasis on the semantic aspect of the verbs.

§ 187. Kazi Din Muhammad⁸ ~~ix~~ has suggested two terms viz. i) verb 'operator' and ii) verb 'auxiliary' for the second member of the compound verb. The verb 'operator' is used in active voice while the verb 'auxiliary' is used in passive voice only. He has divided compound verb phrase into three sub-divisions.

- (i) Simple verb phrase i.e. v (non-finite) + v (finite)
- (ii) Compound verb phrase i.e. v + (Operator) and (Auxiliary)
- (iii) Tri-verb phrase i.e. v + Operator + Auxiliary.

He has explained with full illustration the various structural constraints and limitations owing to the occurrence of non-finite verb form along with verb operator and verb auxiliary. He did not even notice the essentials of semantic prevalence for categorization of compound verbs.

§ 188. In the earliest form of Bengali, a few verbs were used to make compound but in the middle period there were a large number of roots used as the second member of the compound. So from Middle Bengali onwards the use of compound verbs becomes very common and frequent. In this dissertation the discussion is made not from the historical point of view but from the point of view of their development into different stages. Some examples of compound verb are given below from the 'Caryāpadas', the specimen of old Bengali literature and 'Śrīkṛṣṇakīrtan', the specimen of Middle Bengali literature.

§ 189. We find in the caryā-pada, the old Bengali text, a few examples of verb roots with √āch, √kr, √par, √bhu and √jā used as the second member of the compound verbs. Thus, for examples :-

‘dirha karia mahāsuka parimāṇa / lui bhaṇai guru pucchia jāna (Verse 1),

Holding fast the principles of great happiness, lui says that master may be asked.

‘sasura nida gela bahuṛ jāgaa / kāṇeta core nila kā gai māgaṇa’ (Verse 2)

The father-in-law was asleep (lit. went to sleep), and the daughter-in-law is awake, the thief took away the ear ornament, what shall I do ? (lit. what is my gait ?) where shall I search (= for it).

‘sahaje thira karū bāruṇ bāndha / je ajarāmana hoi dirha kāndha’ (Verse 3)

On quietening easily wine is distilled, and by it one becomes unaging and immortal with broad shoulders.

‘kāhere ghini meli acchahu kīsa / berhila hāka paṇaa caṇḍāsa’ (Verse 6)

For whom have you taken, what have you forsaken ? In all directions allround call (of the hunters) is heard.

During the Middle Bengali period quite a large number of compound verbs were found in literature. Following are the examples taken from Śrī-Kṛṣṇa-Kīrtan of Boru Chandidas compiled and composed by Basanta ranjan Vidvadvallabh.

cali jāitē cāhō barāyi pāa nāhī cale

hārāyito sakhijana saṅge / (Baṅsī khanda p. 273)

I wanted to go away, Brāi, but my legs did not. I was lost from my companions.

paritē hāiā rādhā phulera sare /

gāila boru caṇḍāsa bāsalighare // (Bāṇa khanda p. 258)

Stung by the cupid's arrow Rādhā leaned back. Baru Chandidas sang -

samay upekhiā rahilā debagan /

gāila boru candidāsā bāsaliḡan // (Tanma^{khanda} P. 174)

The Gods were waiting for the moment to come. The devotee of Lord Krishna Baru Chandidas sang

supuruṣa garbhā dharla ānurup /

dine dine bārhi gela daibakūr rūp // (Tanma^{khanda} P. 177)

When Daibaki conceived the Lord in her womb ; her beauty increased everyday.

pāche pāche jāitē patha hārāila anhi /

mathurār patha putā kahīā deha tumhi // (Tanma^{khanda} P. 185)

I lost my way while following you. You, my child, show me the way to Mathura.

2. Nominal compound verbs and their usages :

§ 190. In this type of compound verbs the finite verb stems viz. āch 'to have', uṭhā 'to rise', karā 'to do', kṛtā 'to piece' / 'to cut', khāoyā 'to eat', ḍākā 'to call', thākā 'to stay' tolā = to raise / 'to lift', deoyā 'to give', dharā 'to hold', neoyā 'to take', parā 'to fall', pāoyā 'to get', phelā 'to throw', mārā 'to kill', jāoyā 'to go', rākhā 'to keep', lāgā 'to be attached' and haoyā 'to be' are compounded with the preceding nouns or adjectives. Here the verbs of different aspectual nature preceded by nouns and adjectives are shown along with their usages in sentences. In this dissertation the attempt is made to show the possible matching between noun and verb as well as adjective and verb with a few examples from different writings to justify their existence. The list given, however, is not very exhaustive but illustrative. Considering the verbal nature of the second member of the compound verb it is too difficult to describe the aspectual nature of the compound verb. The meaning depends on the preceding noun or adjective which actually determines the perfective or

imperfective behaviour of the compound verb. Like simple verb, compound verb also has certain restriction which seems to be context-bound.

§ 191. Following are the examples of nominal compound verbroots showing their occurrence in sentences. Like simple verbroots the lexical meaning of the compound verbroots bringing out their aspectual usages in sentences is to be analysed while categorizing them aspectually. There are certain roots when tagged on to the preceding nouns or adjectives express repeated action and refer to the action of duration. So they seem to be realised as imperfective by nature so far as their root meaning is concerned (See ^{the Index} Group D). On the other hand this type of verb in perfect tense gives the idea of the action done 'once for all'.
e.g.

1) with 'tolā' = to raise / to lift.

The compound gerbs with tola = to lift as in dhēkur tolā = to belch ,

hāi tolā = to yawn, hikkā tolā = to hiccup, hujuk tolā = to raise a

rumour etc. give the idea of continuative or durative aspect such as -

dhēkur tolā =

Konamate āsan theke uthe dhēkur tulte tulte daks^hinā niye prasthān kalēn.

(S. S. p. 26)

He somehow got up from the seat (mat) took his honorarium and left the place belching loudly.

hāi tolā =

tārpar hāi tulte tulte ghumiye paṛla. (S.S. p. 30)

Then, he yawned for sometime and fell asleep.

hikkā tolā =

lokti marbe nākā , hikkā tulche.

Will the man die (now), he started to hiccup.

In these above sentences the idea of continuative is expressed but if we say se dhūkur tuleche / se hāi tuleche / se hikkā tuleche = he has belched / he has yawned / he has hiccuped we mean the action happened only once. But in case of hujuk tolā = to raise a rumour both incomplete and completed actions are indicated without referring to specific restriction such as se ekhan hujuk tulche = Now he is raising rumour and se hujuk tuleche = he has raised rumour.

ii) with phelā = to throw

Here the compound verb with phelā = to throw in chip phelā = to angle fishing rod, refers to the completed action simply because the lexical meaning of the root 'phelā' in collocation with chip = 'fishing rod' gives the impression of completed action and thus it refers to the perfective aspect and we hardly say se chip phelche which indicate the inceptive aspect. On the other hand 'phelā' in nisvās phelā = 'to breathe' suggests continuative aspect and if we say se nisvās pheleche it means he stopped his breathing for sometimes and just now he started breathing again. So the use of 'pheleche' with the noun 'nisvās' is context-bound.

§ 192. Similarly there are verbs after being compounded with the preceding nouns or adjectives express that the action was already over in consequence with its effect to the present time. Thus they seem to be represented as aspectually perfective by nature. (See ^{the Index} group E). The following compound verbs are with uthā = to rise, dhārā = to hold, neoyā = to take, and parā = to fall which along with preceding nouns generally described the perfective action, but in some cases in the formation of the imperfective aspect i.e. verb + itechi it gives the

idea of action just started or yet to start with, For instance -

āpatti uṭhā = 'to raise objection' (as in āpatti uṭheche) is used in the sense of perfective, but āpatti uṭheche shows the objection has raised very recently and still it remains. In the galā dharā, ghun c̄harā etc. show the action was over. In certain contexts galā dharāhe, ghun dharche (imperfective) we mean the action was at the starting point. In the verb 'neoyā' = 'to take' as in, abasar neoyā etc. the action was completed e.g. aṁsā niyeche = he has taken part, abasar niyeche = he has retired. In sentence with - iteche (i.e. imperfective) the meaning of the verb differs and signifies the action is not yet taking place but it will take place in near future. In the verb 'parā' = 'to fall,' as in 'āṭke parā,' 'bipade parā' give the impression that the action has already happened and thus they seem to be perfective, whereas, 'gāye parā,' 'cokhe parā,' 'mane parā' may occur in both imperfective and perfective aspect, without changing their meanings. Examples are shown below :

1) with uṭhā = to raise.

āpatti uṭhā = 'to raise objection' or 'when objections are raised,'
takhān ubhay bandhur madhye ārthik sangatir hisāb kariyā mahimke
barkhāsta karite Kedārbābur maner madhye kona āpatti uṭhila nā.

(Gṛhadāha p. 912)

Then Kedarnath had nothing to object to reject Mahim (as the prospective groom) comparing the financial status of two friends.

dāt oṭhā = to appear

cheletār sabe dāt uṭheche
The new tooth has come out now.

rang oṭhā = to discolour,

ei kāpartā theke khub rang uṭheche
The cloth is getting discoloured.

(ii) with dharā = to hold

1. gala dhara = to be hoarse,
2. ghun " = to be affected with woodnite,
3. jhok " = to stoop
4. dos " = to find fault
5. matha " = to have headache
6. hal " = to steer.

galā dhārā = to be hoarse

sakāl theke tār galā dhareche.

He has got a (sore throat) from this morning.

ghun dhārā = to be affected with woodnite.

ceyāre ghun dhareche

The chair has been affected with woodnite.

jhōk dhārā = to stoop

meyeti jhōk dhareche putul kinbe.

The girl stooped to buy doll.

doṣ dhārā = to find fault with

khā sāheb je ābār kono sugoge ānār buddhir doṣ dharben etā tomār
bhāla lāgche nā. (CBN p. 25)

Khan Saheb will find fault with my intelligence with another
opportunity (I know) you will not like it.

māthā dhārā = to have headache

āmār māthā dhareche

I have got headache.

iii) with neoyā = to take

āśray neoyā = to take shelter.

pathar kukur pathai āśray nēbe. (Chalebelār galpa p. 779)

The street dog will take shelter in the street only.

khōj neoyā = to be ascertained

...murgī cālāne nishā kinā khōj nite habe, tārpar byāpārtār
mimānsā habe (S.S. p. 150)

Firstly it has to be ascertained whether sale of hen is permitted
then only this matter would be settled.

pratisōdh neoyā = to take revenge

Sāptā jakhan pratisōdh nite esache takhan kake kāmṛābe ? (SS p.139)
When the snake has come back to take revenge who knows when it is
going to bite ?

bidāy neoyā = to bid goodbye

caudhurī khusī mane bidāy nilen (S.S. p. 182)

Chaudhury bade good bye quite happily.

siddhānta neoyā = to take decision.

er par patudā ek asamsāhasik siddhānta nilen (S.S p. 268)

And after that Putuda had taken an extremely courageous decision.

(iv) with parā = to fall

ātke parā = to detain

aphiser kaje se ātke parechēia, bāri phirte dewi hayeche .

He was detained in the office so he returned home late.

kālsite parā = to have lividity of the skin caused by bruise

or hard beating.

rāstāy pare giye tār pāye kālsite pareche

He had a fall on the street and had lividity on his leg.

bipade parā = to fall in danger.

Sedin dupurer kichu pūrbe dronguru bara bipade pariyaachen.

(Mātir bhēpu p. 20)

On that day, just before noon Dronguru got into a big danger.

§ 193. The following compound verbs are formed with karā, kātā, khāoyā, dākā, thākā / āch, deoyā, pāoyā, mārā, jāoyā, rākhā, lāgā, haoyā, preceded by nouns. In this group there is no restriction of usages as such. The compound verbs in combination with the verb roots as mentioned above can occur in sentences irrespective of showing restrictions in specific context (See ^{the Index} group F). The examples are shown below.

(1) with karā = to do

anumān karā = to guess, to suppose

Śatrusainyer saṁkhyā āmrā je rakam anumān karechilūm tār ceye
anek besī dekhā jāccche (CBN p. 14)

We have now seen that the number of enemy force are much bigger than what we had guessed.

aparādh karā = to commit a crime

khā sāheb, katadin kata aparādh karechi, āj samasta mārjanā kare jāo.

(CBN p. 33)

Khan Saheb, I have committed so many crimes over so many days, to-day I beg to be pardoned (before you go).

ābedan karā = to appeal

dāsī nijer kāje caliyā gele caran cupi cupi ābedan karila (Paṇḍitmasāi p. 129)

When the maid servant had gone away for her jobs, Charan whisperingly made an appeal..

ceṣṭā karā = to try

jubarāj, tumi pālābār ceṣṭā karo (CBN p. 32)

Now Prince, you try to escape.

bandha karā = to close

ār tumi darjā bandha kare base raile (ss p. 138)

And you stayed inside closing the door.

bibāhā karā = to get married.

jaibāhādūr memsāheb biye karechen (Tārāsāṅkar bīthikā p. 19)

The honourable Judge has married an English (European) lady.

bhed karā = to pierce, to break

e parjanta ērā sātruder byūha bhed karte pāren nī (CBN p. 19)

So far these people could not break the enemy line.

rāg karā = to get angry

tīr chūre hāro nī bābā rāg kare herechile (CBN p. 22)

You were not beaten because of poor marksmanship but my boy, you invited defeat out of anger.

sāhājya karā = to help

juddhe jadītini tār sāinya niye āmāder sāhājya karte pāren

(CBN p. 18)

If he could help us, in the battle, with his own army.

ii) with kātā = to cut, to pierce

bipad kātā = to get relief

bipad ketē gale svastir nisvās parta sakaler (S S p. 180)

We heaved a sigh of relief after the danger was over.

sātār kātā = to swim

nadīr jale sātār ketē āmāder sakh mitta nā (S S p. 179)

We never got tired of swimming in the river water.

iii) with khāoyā = to eat

kasam khāoyā = to swear

janākīr kāche tār gāye hāt diye (se) kasam kheyechila (Tārāsāṅkar bīthikā p. 117)

He did swear to Janaki with his hands on ~~the~~ her body (in the name of her honour)

hābudūbu khāoyā = to sink

āmāder naukāgūlor takhan hābudūbu khāoyār mata abasthā hata (S.S. p. 180)

Our boats then tossed violently and were about to sink.

iv) With dākā = to call

adhibesān dākā = to call for a meeting, to summon a session or conference.

'party' theke jarurī adhibesān dekeche

The party has called for an urgent meeting.

nāk dākā = to snore

~~hābudūbu khāoyā~~

dibyī parē nāk dākche ābār bale, satyi kare ghumoi ni (S.S. p. 54)

You were certainly sleeping deep and snoring loudly but you claim that you were not sleeping really.

v) with deoyā = to give

anumati deoyā = to permit

sādhāraṇataḥ kona śikāriḥ kona ekṭi samrakṣite bane bachare ekṭir

beśī bāgh mārbar anumati deoyā hata nā (S.S. p. 105)

Usually no hunter was given permission to kill more than one tiger in a year in a particular sanctuary.

jhāp deoyā = to jump down

morā jeye bāner jaler mata jhāp dītām (S.S. p. 119)

We jumped upon them like surging flood waters.

gā dhākā deoyā = to cover himself.

bāgh sāngīder samakṣe take mukhe niye jaṅgale gā dhākā dey.

(S.S. p. 126)

The tiger lifted her in its mouth in presence of his companions and took cover in the jungle.

vi) with pāoyā = to get

akkā pāoyā = to die

dale bale sabe pābe āji akkā (CBN p. 40)

You will all die in a body.

kaṣṭa pāoyā = to suffer (pain)

āpnāke cokh rākhte habe o jena kaṣṭa nā pāy. (Anurādhā p. 1778)

You will have to keep on eye that he does not suffer.

kṣide pāoyā = to feel hungry, to feel appetite

jā āche tāi de āmār baḍḍa kṣide payeche (Māmār phal p. 1717)

Give me whatever (food) you have, I am extremely hungry.

ṭer pāoyā = to feel, to understand

kintu mukher prati cāhibānātrai ṭer pāilām, ihār ṣayīre ār
kichu nāi (Bilāsī p. 1708)

But as soon as I looked to her face, I felt that there was nothing left
to her body.

bhay pāoyā = to be afraid of

mānuṣ jeman sāpke bhay pāy temni sāpo mānuṣke bhay pāy. (ss p. 139)

The snake, too, is afraid of man as man is afraid of snakes.

lajjā pāoyā = to feel shy

tārā hayta lajjā pābe (Anurādhā p. 1752)

They may feel shy.

Sandhān pāoyā = to find, to get trace of ,

kothāo tār kona sandhān pāoyā jācche nā (CBN p. 22)

He could not be found out anywhere.

sāstī pāoyā = to get punished

e janya tār sāstī pāoyā ucit (CBN p. 27)

He should be punished for this.

vii) with mārā = to kill

ūki mārā = to peep into

pichan dike ese se ūki mārle (Tārāsankar Bīthikā p. 38)

He went behind and peeped into.

lāph mārā = to jump out

hulo masāi lāph mer/echen (S.S. p. 243)

The tom-cat had jumped out.

viii) with jāoyā = to go

asta jāoyā = to set

sūrja asta jābār ar to besī deri nei (CBN p. 19)

It will not be long before the sun sets.

nīdrā jāoyā = to sleep

se parte parte nīdrā jācche.

He is sleeping while studying.

loksān jāoyā = to have loss

byabsāye tār sab tākā loksān gela

He lost his whole money in his business.

ix) with rākhā = to keep

ātke / ātak rākhā = to arrest, to confine.

jukher kona bandī jādī hatnāt ekdīn dekhe je jeler khoīā darjā diye
cāder ālo hāchāni dicche takhan bulṭer bhay katatā tāke ātke
rākhe go ? (S S p. 243).

If a prisoner of war suddenly discovers that the (jail) door ^{is} was open
and the moon-light coming in, becom^king him to escape, then how long
the fears of bullets can stop him ?

pañ rākhā = to promise

tumi meyer biyete kata tākā pañ rekhecha ?

How much dowry have you promised for your daughter's marriage.

x) with lāgā = to be attached with

ālasya lāgā = to get tired.

garam kāle baṛa ālasya lāge

During summer we get tired.

śīt lāgā = to get cold

āmār khub śīt lāgche

I am getting cold.

xi) with thākā / āch = to stay or to have

prastut āch = to be ready

māhārājī! dāserā jāite prastut āche (Durgesh/nandinī p. 7)

Your Majesty, servants are ready to go.

upasthit āch = to be present

jāgatsīnha o tathāy upasthit āchilen (Durgesh/nandinī p. 7)

Jagat Sinha was also present there.

bilamba āche = to take time

āmi jānitām je mogal rājput nāmē loper bilamba āche (Durgesh/nandinī p. 7)

I came to know that the name of Moghal will be abolished after sometime.

matta thākā = to remain engrossed

praharīgan ānode matta thāke (Durgesh/nandinī p. 54)

Guards remain engrossed in merry making.

xii) with haoyā = to be

uttejita haoyā = to become excited

darśhak ōrātma Kanasar ei hīn abhisandhi-te kramasah, uttejita

haye uthte lāgla (S S p. 183)

The audience gradually become agitated at the heinous conspiracy of wicked Kansa.

udgrīb haoyā = to have eagerness

anya sabāi sekhāne tār janyai udgrīb haye apeksā karche (S S p. 175)

Everybody else was waiting there for him ^{wik} in extreme eagerness.

udbhigna haoyā = to be worried

takhan nāmite giyā palaker janya Sureser mukher prati acalār dr̥ṣṭi
pariyā mane mane sūdhū kebal āscarja nay, udbhigna haila (Gr̥hadāha p. 934)

Then, while coming down Achala's eyes fell on Suresh's face for a
moment, she was not only surprised but also very much worried.

upasthit haoyā = to arrive, to be present

ālo niye cākar ese upasthit hala (Chelebelār galpa p. 1778)

The servant arrived with a lamp (in hand).

kāṣṭha haoyā = to find difficult.

gurudeber tetalār thākurghare uthte nānte kāṣṭha habe (Chelebelār galpa
p. 1765)

The Gurudev will find it difficult to go up and down the prayer room
upstairs.

ksānta haoyā = to stop

kintu etei tārā ksānta hala nā (S S p. 175)

But they did not stop at this.

khusī haoyā = to be glad

tini ^{ekhan} ~~ejgab~~ mahā khusī haye rājbaidyake dhanyabād dte lāglen

(dādir casmā p. 7)

He became extremely glad and thanked the royal physician profusely.

niscit haoyā = to be assured

..jyāk praharī - pradhānke jijnēs kare niscita hala je ghatanāsthal

jeman temni āche (S.S.p. 175)

Jaṣk asked the leader of the sentry and was assured that the place of
occurrence was left undisturbed.

prabṛttā haoyā = to feel

oi bidhabār sajjār prati dr̥ṣṭipāt kariyā,ār tār bādhā dite prabṛtti

haila nā (Gr̥hadāha p. 915)

But having a look at the clothes of the other widow he did not feel to stop her.

bibāha haoyā = to be married

Se samay anek abhijāta musalmān putra kanyār saṅge tadānintan abhijāta hindu putra - kanyār bibāha hayeche (Tārāsaṅkar bīthikā p. 18)

In those days many a muslim boys and girls of noble origin were married to Hindu boys and girls of high families.

sammata haoyā = to be agreed.

harakumār smitahāsyē sammata hailen (Satī p. 1753)

Harakumar smiled and gave his consent.

3. Non-finite infinitival and gerundial compound verbs and their aspectual usages.

§ 194. Like Mārāṭhi, Hindi, Oriyā and other Indo Aryan languages Bengali also possesses a set of verbs which are tagged on to the preceding non-finite verbal forms. These verbal forms are used with āch 'to have' / to remain, oṭhā 'to rise', chāoyā 'to want', thākā 'to remain', deoyā 'to give', neoyā 'to take', parā 'to fall', pāoyā 'to get', pārā 'can' / able, phelā 'to throw', basā 'to sit', jāoyā 'to go', raoyā 'to remain', rākhā 'to keep', and lāgā 'to be attached with'. These verbs are used as auxiliaries and after being tagged on to the preceding principal verbs of infinitive or gerund, they extend the meaning of the preceding verbs to show various aspectual meanings. For examples,

1. āch = to have (in the sense of 'statical' / duration)
2. āsā = to come (in the sense of reflexiveness)
3. oṭhā = to rise (in the sense of suddenness)
4. chāoyā = to want (in the sense of desiderative aspect.)

5. thākā = to remain (in the sense of duration when added to the infinitive and expressing habit; when added to gerund)
6. deoyā = to give (in the sense of giving permission/in-tensive aspect)
7. neoyā = to take (in the sense of reflexiveness)
8. parā = to fall (in the sense of chance)
9. pāoyā = to get (in the sense of acquisition)
10. pārā = to^{be}able (in the sense of potential and possibility of action)
11. phelā = to throw (in the sense of completion)
12. basā = to sit (in the sense of inception or beginning of an action)
13. jāoyā = to go (in the sense of completedness)
14. raoyā = to remain (in the sense of statistical / duration)
15. rākhā = to keep (in the sense of completion)
16. lāgā = to be attached with (in the sense of inception).

§ 195. These are used with two types of verb-stems in active construction viz. (i) present stem form (root + ite) and (ii) ^{perfect} ~~present~~ stem form (root + iyā). In passive construction ✓āch, ✓thāk, ✓ha and ✓jā are used with verbal noun, infinitive and conditional participles. In this dissertation passive constructions are simply avoided. Below is given the different aspectual meanings of compound verbs:

Compound verbs stem system and their aspectual meanings⁹

A. Present verb stem	B. Perfect verb stem 10
<p>1. <u>Conative</u></p> <p>Infinitive + basā e.g. bhābte basā = 'to set to thinking', parte basā = 'to set to studying'.</p>	<p>1. <u>Completive</u></p> <p>Gerund + jāoyā e.g. bhare jaoya = 'to complete to fill with', theme jāoyā = 'to stop completely.'</p>

2. Inceptive/Inchoative

Infinitive + lāgā e.g. hāste

lāgā = 'start to continue laughing,'

khete lāgā = 'start to continue eating.'

3. Durative

Infinitive + thākā e.g.

kāḍte thākā = 'continue to crying,'

hāste thākā = 'continue to laughing.'

4. Desiderative

Infinitive + cāoyā e.g.

ḍite cāoyā = 'to want to give,'

baste cāoyā = 'to want to sit.'

5. Permissive

Infinitive + deoyā e.g.

āste deoyā = 'to allow to come,'

balte deoyā = 'to allow to speak.'

6. Possibility

Infinitive + pāṛā e.g.

āste pāṛā = 'may/can come,'

ānte pāṛā = 'may/can bring'

7. Potential

Infinitive + pāṛā e.g.

khāṭte pāṛā = 'to be able to work,'

urte pāṛā = 'to be able to fly,'

2. Suddenness

Gerund + paṛā, oṭhā etc.

e.g. uṭha paṛā = 'to get up suddenly,'

rege oṭhā = 'to get angry (suddenly).'

3. Statistical

Gerund + ach/raoya e.g.

bēce āch = 'still surviving',

jega raoyā = 'to keep on awaking.'

4. Intensive

Gerund + deoyā e.g.

pāṭhiye deoyā = 'to send out',

chēre deoyā = 'to tear out.'

5. Frequentative

Gerund + thākā e.g.

khēye thākā = 'in the habit of drinking',

bale thākā = 'in the habit of telling'.

6. Reiterative

Gerund + the^{same} ~~same~~ root

(having similar meaning), eg.

ḍiye deoyā = 'to give',

ghure berāho = 'to roam.'

7. Reflexive

Gerund + neoyā / āsā e.g.

bujhe neoyā = 'to come to understand',

chute āsā = 'to come on running.'

8. Acquisitive

Infinitive + pāoyā e.g.

dekhte pāoyā = 'to be able to see'

sūnte pāoyā = 'to be able to hear'

8. Examinative

Gerund + dekhā e.g.

cekhe dekhā = 'to examine in testing'

pare dekhā = 'to test in reading'.

A. Compound verb with infinitive, the present stemⁱⁿ - ite :

(i) Conative : The conative aspect describes an action just begun or attempted to begin with. It is thus the subject endeavours to perform an action. According to Forsyth¹¹ this is the expression of an action which has not yet taken place but which is considered as part of a plan or programme arranged to take place. This can be expressed by the compound verbs with 'basā' (= to sit) used as auxiliary. In fact, 'basā' indicates the action which is on the way to start with. It appears as 'conative' aspect which implies an attempt or endeavour to perform the action.

'basā' = 'to sit' is not very frequently used like other auxiliaries. It is used to add the sense of 'attempting' for certain period to the principal verbs. For the list of the compound verbs with 'basā', (see the Index Group G). Here only a few examples from literary text are given below to show its usages.

Verbs of physical activity

Khetē basā

i) se ekhan bhāt khetē basche

Now he 'll sit for eating rice.

ii) sab guchiye tuchiye sabe āmrā khetē basechi, tomāder galpa karte kartel khācchi thik ei samay ghaṭe gele^{ai} kāṇḍatā (Ālorphulki p. 419)

After making all arrangements we just sat down for our meals, we were busy talking about you as we took our food, then suddenly it all happened.

iii) se gān gāite basche

He 'll sit for singing song.

In these two sentences (i) and (iii) 'khete basche' (= will sit) and gāite basche (= will sit for singing) indicate the action which will perform in near future. Here the progressive aspect marker - 'ite' < -ite though progressive by nature implies the future action. On the other hand if we say ' se khete basche' = he sat for eating, ' se gāite baseche' = she sat for singing imply the action just now started.

It is important to note here that certain compound verbs with auxiliary 'basā' which indicate the action just began and is in the process of development which is known as 'cursive' aspect, e.g. kādte basā = started crying, bhābte basā = started thinking, bhulte basā = started forgetting, marte basā = starting condition of dying (in a death-bed).

For example :

1. Verb of intellection

bhābte baseche = start thinking

Se ekhan bhābte baseche parikṣāy ki habe

Now he started thinking that what will happen in the examination.

2. Verbs of emotion

kādte basla = start crying

meyetā ekhan pā chariye kādte basla.

Now the girl started ^{crying} ~~enjoy~~ stretching her legs.

3. bhulte baseche = start forgetting

Chotabelākār paṛā bhulte basechi

I have started forgetting what I studied in childhood

4. marte baseche = ^{Verb of change of state} start ⁱⁿ the state of dying

se asukhe bhuge ekhan marte baseche

He is ⁱⁿ death bed after long suffering from disease.

2. Inceptive :

Inceptive compound indicates the beginning of an action. It indicates the action in its initial stage from its beginning to full development. In Bengali it is in general formed by adding 'lāgā' to ^{be}the auxiliary to the imperfect infinitive of present verb stem, e.g. karte lāgā = 'begin to do,' kādte lāgā = 'start to cry'. ghamate lāgā = 'to start sleeping', So the auxiliary 'lāgā' being added to the principal verb represents the idea of not only the action just started but it implies the idea of the action which has started and continued to ^{its} development. Thus inceptive compounds often tend to suggest duration. For the list of the compound verbs with 'lāgā', see ~~appendix~~ H.

Verbs of senses *****

A few examples from literature are the following :

i) dekhite lāgila ^{Verb of senses}

Odike Satish' āre cup kariyā basiyā thākite nā pāriyā gharer
chabiguli ghuriyā ghuriyā dekhite lāgila (Charitrahīn p. 634)

And there Satish could not sit silently. He went round the room
looking at the pictures (on the wall).

ii) hāsite lāgila Verb of emotion

girīn tāhār boner mukher pāne cāhiyā hāsite lāgila (Parīṇītā p.76)

Girīn looked at his sister's face and started laughing.

iii) uthite lāgila Verbs of change of state

sei abdhī ei jubaktir prati tāhār sneha pratidin gabhīr o akṣtrim
haiyā uthite lāgila (Grīhadāha, p. 912)

From that day his affection towards this young man grew deeper
and sincere.

iv) jvaliyā uthite lāgila

Satīser kathāgula bichār kāmārer mata rahiya rahiya jvaliyā uthite lāgila (Caritrahīn p. 635)

Satish's words stung her like a scorpion got her a burning off and on.

v) parite lāgila

Verbs of physical activity

ñi baliyā sekhar parite lāgila (Parinītā p. 72)

Sekhar said, 'Alright', and went on with his lessons.

Here 'parite lāgila' (started reading) gives the impression that he started reading his lesson and went on. Thus it is continuative.

vi) balite lāgilen

girin cup kariyā rahila, tini balite lāgilen (Parinītā p.76)

Girin kept quiet, he went on saying.

balite lāgilen (= went on saying) refers to the beginning of action i.e. he started telling and went on.

vii) muchite lāgila

nilānbarer cokh diyā jal garāiyā parila, se mukh phirāiyā

kramāgata cokh muchite lāgila, (Birājbou p. 44)

Tears rolled down the eyes of Nilambar, he turned his face and continuously wiped his eyes.

Here 'muchite lāgila' (= started to wipe) indicates the beginning of an action i.e. he started to wipe his eyes ~~at~~ but the adverb 'kramāgata' shows repeated action. Thus he repeatedly wiped, his eyes. So this sentence seems to be referred to the repetitive / frequentative aspect.

3. Durative :

It denotes an action going on and is therefore incomplete. It is termed as 'durative' as it signifies duration. This durative aspect can be

determined by the auxiliary 'thākā = to remain, added to the infinitive. It is the present stem form which expresses the duration of action¹, i.e. the process of change or development, recurrence and duration or continuance of imperfect action. Moreover it is observed that verbs of motionless activity viz. basā = to sit, soyā = to lie down, dārā = to stand, dharā = to hold etc. are not used as durative aspect e.g. *baste thākā, *sīte thākā, *dārāte thākā, *dharte thākā etc. These can be expressed by perfect stem form i.e. gerundial compound verbs viz. base thākā, siyā thākā, dārīye thākā, dhare thākā, which refer to statical aspect.

For the list of compound verbs with thākā, see the Appendix - I.

Some examples from the literature are shown below to show their usages

Verbs of emotion

i) kāpīte thāke (in the sense of emotion)

bijayār samasta dehaman aparimita ānanda bege tharthar kariyā
kāpīte thāke. (Dattā p. 834)

Vijaya's body and soul started trembling, full with limitless joy.

ii) kāḍte thāke

klāse parā nā pārāḥ janya se kāḍte thāke.

He started weeping as he could not work out his lesson in the class.

Here 'kāḍte thāke' (= continued weeping) give the idea of duration of weeping i.e. he started weeping and continued for a certain period of time. The verb refers to the present moment.

Verb of movement

iii) ghurte thāke

Chārir khōje se edik oḍik ghurte thāke .

He goes on moving around in search of a job.

The verb 'ghurte thāke.' (= continued moving) refers to the action continued for a certain period. The duration of action is expressed by auxiliary thākā = to remain.

iv) caḥ

Verbs of physical activity

calite thākita

tārpar ubhaye ^{ebam} cā khāyā ^{ebam} tarka calite thākita (Paritrītā p. 77.)

Then both would take tea and go on with the debate.

v) culoculi karte thāken

praphesar nabīnbabu, sadar ālāḥ gobinda bābu māy e bārīr

bhat/cārjyamaśāy pṛajānta ei niye gabhīr rāt parjanta culoculi

karte thāken (Caritrahīn p. 593)

Professor Nabinbaku, sutajudge Gobindababu, even Bhattacharya Masay (Gentleman) of this house go on violently debating on his point till late night.

vi) parte thāke

snān, khāyā bhule giye se sārādin, galper bai parte thāke.

He forgets about taking bath or food, but goes on reading ~~strong~~ story books only.

Here 'parte thāke.' (= continued reading) denotes duration of action. It refers to the present moment.

4. Desiderative :

Desiderative compound denotes such type of action or state in itself which is desired to. It is used by imperfect infinitive combined with the auxiliary 'cāyā' to want as the second member. The use of desiderative in sentences does not imply any reference to the duration of action (although this can be expressed by using adverb). The expression of desire seems to have often references 'immediate futurity' ^{of action} 112

e.g. se parte cāy = 'he wants to study' which in fact means 'he will study'. For the list of compound verbs with 'cāyā', see the ~~appendix~~ J.

Some examples from literature are the follows :

i) Verb of intellection

jānte cāi

āmi sūdhū jānte cāi tomār eta dīkhā karbār prayojan ki

hayechē ? (Gr̥hadāha p. 855)

I just want to know what makes you feel so aggrieved.

ii) Verb of senses

dekhte cāy

nijer kurūp hājār tukro haye charīye parche e kei dekhte cāy ?

(ālorphulki p. 464)

Does anybody want that all his ugliness gets spread all over in thousand bits.

iii) Verb of physical activity

dharite cāy

.....Kapāler sīr-dūto rakte sphita, cokh dūto jval jval karitechē jena ki ektā se chō māriyā dharite cāy (Gr̥hadāha p. 867)

....two veins on his forehead are swollen with blood, his eyes are glowing like fire, as if, he is going to swoop down and wants to catch something as his prey.

iv) Verb expressing relation in terms of a thing or a person.

thākte cāi

āmi jā āchi tāi thākte cāi, tāi āmār khūsi (ālorphulki p. 464)

I want to remain what I am, I am happy at that.

5. Permissive

It gives the impression to allow to do something and is expressed by the auxiliary 'deoyā'.

Regarding the verb 'deoyā' = 'to give' Beames¹³ explains that 'de' is added to verbs to express the idea that the action passes away from the subject towards the object. So the sense of 'permissive' is implied with the infinitive. This verb can also be used as an auxiliary with the gerund to intensify the action. The auxiliary 'pārā' (= ^{to}be able) can also be used to signify 'permission'.

With imperfect infinitive the auxiliary 'deoyā' is added to indicate 'permission'. But 'deoyā' can be used not as an auxiliary of compound verb but as a finite verb in a sentence where it does not signify 'permission'. The original meaning of 'deoyā' = 'to give' is maintained e.g.

<u>ānte deoyā</u>	=	'allow to bring'
<u>kinte deoyā</u>	=	'* * buy'
<u>khete deoyā</u>	=	'* " eat (food)'
<u>dharte deoyā</u>	=	'* " hold'
<u>baste deoyā</u>	=	'* " sit'

For the list of compound verb with 'deoyā' signifying permission, see the ~~Appendix~~ K.

Examples from literature are the following :

Verb of senses

i) sunte den

sandhyār par ek samaye sarojinī āste āste upendrake balilen, sakāle āpnī gān sunte denni, āpnār bhārī anyāy (Caritrahīn p. 634).

In the evening Sarojini once told Upendra, "you did not allow me to hear songs in the morning, you were unjust (to me)".

Verbs of movement

ii) jete dilen

mā tār cheleke bides jete dilen nā.

Mother did not allow her son to go abroad.

Here jete dilen nā ; = 'did not allow to go' ; refers to the permissive aspect as mother did not give permission to his son to go abroad.

iii) dhukte dilen

śeṣ parjyanta upācārjya masāi chātrader tār ghare dhukte dilen.

At last the Vice-Chancellor allowed the students to enter his room.

Verb of physical activity

iv) balte dile

narenke kichu balte dile du ghañtār āge tā śeṣ habe nā.

If Naren is allowed to speak, it will not be over in two hours.

6. Possibility :

The sense of possibility is expressed by using the auxiliary 'para'. It signifies the meaning of potential also. The sense of possibility implies the meaning of future action. The two meanings i.e. 'possibility' and 'potential' are practically indistinguishable. For the list of compound verbs with 'pārā', see the ~~appendix~~ L .

A few examples from literature are shown below.

Verbs of effort

i) naṣṭa karte pārben

eman kare nijer prāṇ āponi naṣṭa karte pārben nā (Gṛīhadāha p.883)

You cannot waste your life like this.

ii) khavar nite pārle

Sures' balila, tār kichu cāi kinā ekbār khavar nite pārle

(Gṛīhadāha p. 963)

~~There may be~~ Suresh said, " If we could enquire whether he needed anything.

iii) Verbs expressing relation in terms of a thing or a person.

hate pārē

pathe hayta jharbr̥ṣṭi hate pāre (Gr̥hadāha p. 963)

There may be rain and thunder storm on the way.

7. Potential :

Potential compound signifies capability of performing action by the speaker. It is the assertion of speaker's conviction that the action can be relied on to occur. It is formed by adding to the infinitive participle of any verb, the auxiliary 'pārā' = 'to be able'. In Bengali this form can often be confused with the meaning of 'possibility' because for denoting the possibility of action the same compound verb forms are used. Sometimes it is not easy to distinguish between the meaning referred to potentiality and possibility of the compound verb. The two concepts are very close with each other as it appears that 'potentiality' implies 'possibility'. It is observed that the verbs indicating 'possibility' do not express progressive and perfective action whereas on the other, the verbs indicating 'potential activity' express progressive and perfective action. For the list of compound verbs with 'pārā' signifying potential activity, see the ~~Appendix~~ M .

Examples from literature :

Verb of intellection

1) cinte pārba

acalā kahila, bes' ta, ekhan theke tā cinte pārba, ār ken hale

jānte o pārba, ki balen ? (Gr̥hadāha p. 865)

Achala said, " Well, alight, from now on I will know (you), I will also know about the other one (the girl in your life), is it not ?

Here 'cinte pārba' denotes the ability of knowing the man.

ii) Verb of senses

cāhite pārila

mahim strīr cokher dīke cāhite pārila nā, kintu jabāb dila ;

balila, tomār gahanā nite pārba nā acalā (Gr̥hadāha p. 908)

Mahim could not look up to his wife's eyes, but replied, He said, ' I cannot have (away) your ornaments, Aehala' .

Here 'cāhite pārila nā' ; = 'can not see' ; and 'nite pārba nā' = 'can not take' ; explain the Mahim's desire not to see his wife and not to take his wife's ornaments. So potentiality describes the desire of doing something. So these two verbs refer to *desiderative aspect*.

iii) Verbs of emotion

ālāp karite pāre

gurucharan loktī sei dhāter mānuṣ - yāhār sahī je kona o bayaser

lok asankoce ālāp karite pāre (Parinītā - ~~pañcan~~ paricehed p.77)

mix

Gurucharan is a man of that type - who can ~~mix~~ easily with other people of any age.

Here 'ālāp karite pāre' (= 'can mix with other') express potentiality of action but does not express possibility of action. This sentence shows ^{that} the man can mix i.e. he is able to mix with any other people.

iv) bhulite pāritechila

pisimār kathā se k^onomatei bhulite pāritechila nā. (Gr̥hadāha p.885)

He could not forget his aunt (paternal)

B. Acquisitive :

It indicates an action which is being acquired by the speaker and is expressed by adding auxiliary 'pāoyā' 'to get' to the infinitive. It is exactly the reverse of 'permissive' aspect. For the list of compound verbs with 'pāoyā', see the ~~Appendix~~ N.

Some examples from literature :

Verb of intellection

i) jānte pela

etadīn pare se jānte pela je tār ghare je curi hayeche se āre kare
nay tār bārīr jhīl kareche.

He came to know after so many days that the theft that occurred in
his house was committed by none other than his maid servant.

Here jānte pela = 'came to know' gives the impression of getting
knowledge which ~~seems to~~ ^{may} be denoted as acquisitive aspect.

Verb of senses

ii) śinte pāi

Samsta kārāntā ki śinte pāi ne ! (Bīpradās p. 1397)

May I not know what all the reasons are ?

Verb of physical activity

iii) khete pāy

Se dī dīn dhare kichu khete pāy nī

He could not get food since two days.

B. Compound verbs with the perfect stem - iyā :

Following are the examples of compound verbs formed out of perfect verb
stem as pre-nucleus :-

The following auxiliaries are āch = 'have' , āsā = 'to come' , ~~othā~~ othā
= 'to rise' , thāk = 'to remain' , deoyā = 'to give' , neoyā = 'to take' ,
parā = 'to fall' , phelā = 'to throw' , jāoyā = 'to go' , a few miscella-
neous with calā = 'to walk' , dārā = 'to stand' , mārā = 'to kill' and
rākhā = 'to keep' .

1. Completive : The completive compound verb denotes the action having been finished already at the time of speaking. The completion of an action ¹²are denoted by the auxiliaries 'jāoyā' = 'to go,' combined with gerund, if the Hindi completives ¹⁴are ~~now~~ formed by the conjunctive participle 'cukha' e.g. khā cukā, 'he has done eating.' The auxiliary 'jāoyā' is most frequently used to indicate completeness of action or state i.e. the auxiliary when added to the principal verbs of short duration or point - like action gives the idea of termination of action i.e. completive aspect and with the verbs of longer duration it represents the idea of total ~~to be~~ event approaching to the finality of the action or state. According to Chatterji¹⁵ this may seem to be termed as continuative.

As for example :

dhariyā jāoyā

tāhār antare bāhire āgun dhariyā gela (Elrājhou P. 45)

His mind and body caught fire . (Here fire means excitement).

From the point of view of aspect like 'likhe jāoyā' = 'continued to the end in writing,' 'bake jāoyā' = 'continued to the end in speaking,' 'pare jāoyā' = 'continued to the end in studying' etc. denote total event without referring to the intermittent performance of an action rather it refers to the action of advancement towards end. The verb *jāoyā* used as an auxiliary normally gives the idea of completed action like pare jāoyā = to fall down, pure jāoyā = to burn out, thame jāoyā = to stop etc. It often happens that these verbs of short duration or no duration have the meaning of completive aspect. We have two types of formations like bakite thākā and bakiyā jāoyā khāite thākā and khāiyā jāoyā parite thākā and pariyā jāoyā which are aspectually possible. Only the difference is the perfective (i.e. with-iyā) gives the idea of total event referring to the advancement of action towards the end whereas the imperfective (i.e. with

-ite) puts emphasis on duration or continuity of action from beginning to an end.

6. Completedness or terminative

Thus the auxiliary 'jāoyā' = 'to go' when added to the verbs of short duration or point like action expresses terminative action. It is an action or state which is carried through to its end result. Moreover the action moves directing towards final goal. The verb 'āsā' = to come is used with verbs of movement and process verb directing or rebounding towards the starting point of action. ~~The compound verbs with asterisk*~~ are durative verbs which give the meaning of total event approaching towards termination ^{and} ~~and without asterisk gives the meaning of~~ ~~completive aspect.~~ For the list of compound verbs, with 'jāoyā', see the ~~appendix~~ 0 .

Some examples from literature :

verb of emotion

i) bhariyā gela

Krodhe, abhimāne, lajjāy, abasyambhābē apamāner āsānkāy, tāhār
dūi cokh jale bhariyā gela (Paṇḍitmasāi p. 98)

Out of anger, an injured pride, out of shame and the prospects of indignity, her eyes were filled with tears.

Here 'bhariya gela' (= 'filled with') gives the meaning of completion ^{adverb} of action ~~or terminative~~

ii) bhule giyechile

ānāke tumi ekebārei bhule giyechile - dekhe cinteo pāro nī
(Śrīkānta p. 304)

But you have forgotten me completely, you could not recognise when you saw me.

iii) Verbs of movement

uthiyā gela

Kathā suniyā kusum stambhita haiyā gela, kintu parakṣaṇei niṇṇe
sāmlāiyā laiṇṇā, māthār ācaltā āro khāniktā taniyā diṇṇā, tārātāri
ektā prañam kariyā uthiyā gela (Paṇḍitmasāi p. 98)

Hearing this Kusum was astounded, but composed herself next moment,
she drew her veil still further, quickly made an obeisance and went
away.

The verb 'uthiyā gela' (= 'went away') describes the completion
of action and the adverb 'tārātāri' (= 'quickly') emphasizes the
action which is to be done.

iv) caliyā giyāchila

nilāambarer kṣudhātrīṣṇā ekebāre caliyā giyāchila (Birājbou p. 45)

Nilambar had completely lost his thirst and appetite.

v) caliyā gela

bismaye ānande rames' dvitīya kathāti nā baliyā drutapade bhitare
caliyā gela (Pallīsamāj p. 14)

Astonished and overwhelmed with joy Ramesh did not utter a word
and went inside (the house).

vi) nāmiyā giyāchilen

sedin haite mānuṣ hisābe kedārbābu acālār cakṣe atyanta
nāmiyā giyāchilen (Gṛīhadāha p. 912)

From that day Kedarbābu's position was very low in Achala's esteem.

vii) niye gelen

kākā kintu āmāke ekbār khāṇtāo dilen nā, athaca māmiākeo deke
niye gelen āmarā diṇṇei sūdu par (Candranāth p. 190)

But uncle did not inform me at all, He even called for my aunt.

Only we two are unwanted.

Verb expressing relation in terms of a thing or a person

viii) muchiya giyaache

....je muhurte se svamike nijer mukhe baliyaache, tahaake se
bhalaabase na, sei muhurte narir sarbottama maryada o jagat
sansar haite tahaar janya muchiya giyaache (Grihadaha p. 912)

The moment she stated to her husband that she did not love him,
she has lost from the society (world) the greatest dignity
(a woman can deserve).

ix) haiya giyaache

tahaar par kichukshan matamati kariya snan sariya kale cariya
jakhan phiriyā asila takhan mataputre bilakshan sambhād haiya
giyaache (Panditmasai p. 104)

Then for a while he bathed (in the river) with great excitement
and by the time he came back in her arms there was complete
amity between the mother and son.

Completive aspect can also be expressed by the auxiliary

'rakhā' 'to remain' and 'phelā' 'to throw'. For the list of compound
verbs with 'rakhā' and 'phelā', see the Appendix P and Q.

'rakhā' = 'to keep' is added with the principal verb when it represents
an action which is being performed by the agent with some motive or
purpose to hold or to resist the effect of action emphatically
permanent.

A few examples from literature :

Verb of intellection

i) bhābiya rakhiyachen

... pāṛār sambandhe ihai tini bhābiya rakhiyachen, (Grihadaha
p. 916)

This was his idea about the disease.

Verbs expressing relation in terms of thing or person

ii) ābaddha kariyā rākhiyāchila

ār āni bā jathārtha ki eman gurutara ā aparādh kariyāchi,
jahāte mukh dekhaite pāri nā - āpnāke āpni ābaddha kariyāi
rākhiyāchi ! aparādh jadi kichu kariyāi thāki tā se tār
kāche (Gr̥hadāha p. 913)

And what is the crime I have committed, really, for which I
should not show my face. I have kept myself confined in me only.
If I have done anything unjust it is to him.

iii) nimantran kariyā rākhiyāchilen

sandhyār par cā khāibār nimantran tini girīnke kariyā
rākhiyāchilen (Paripitā p. 77)

He had already invited Girin for tea in the evening. Here
'nimantran .. kariyā rākhiyāchila' means the invitation to
Girin was already completed.

iv) pātiyā rākhiyāchila

sandhyā tārātārī uthiyā pitār hāter bāksa o baigulā laiya
ekdhāre rākhiyā dila, bārāndāy itipūrbe je mādurkhānā pātiyā
rākhiyāchila (Bāmner meye p. 983)

sandhyā quickly got up and took the box and the books from
her father and kept those aside. She had already laid the mat
on the verandah.

Some examples with auxiliary verb 'phelā' are the following :

i) Verb of intellection

ciniyā pheliyāche

se siṅha etakṣane syāṇḍo ke cinīyā pheliyāche (UKRS p. 382)

That lion has by this time recognised Saṅḍo .

Verbs of emotion

ii) kādiyā phelila

Kusum ghar^{er} bhitar laiya giya tahaake batasa dila, tarpar kichukshan nirnimes cokse cahiya thakiya sahasa prabalbege buker upar taniya laiya dui bahute dr/dharupe cāpiyā dhariyā jharjhar kariyā kādiyā phelila (Paṇḍitmasāi p.104).

Kusum took the child inside the room gave him some candy then gazed at him for a while and suddenly draw him to her breast, held him firmly with her two hands and burst into tears profusely.

iii) nāmāiyā phelila (in the sense of ashamed)

ei samaye lalitā ektibār cokh tuliyāi nāmāiyā phelila (Pariñītā p.70)

At this moment Lalita raised once but quickly lowered her eyes.

vi) lukāiyā phele

saraju ābār svāmīr buker madhya mukh lukāiyā phele (Chandranāth p.190)

Saraju then hid her face on the chest in her husband.

v) hāsiyā phelila

Sarajū hāsiyā phelila (Chandranāth p. 191)

Saraju burst into laughter.

Verbs of physical activity

vi) baliyā phelila

Se tārātāri mukh nicu kariyā prāṇpaṇ saktite baliyā phelila

(Pallīsamāj P.184)

He lowered his face and with all his strength uttered that ..

vii) baliyā phelilām

cokher drṣṭi jhāpsā haiyā uthila, konamate baliyā phelilām, kothāo tāmāke ektu sobār jāygā din, minit pācek sāmle niyei āmi samasta pariskār kare deba. (Śrīkānta p. 436)

My eyes became blurred, somehow I managed to request her * Please let me take rest for sometime, in five minutes I will be alright and will clean up everything*.

2. Suddenness : It represents the suddenness of an action which occurs in a certain moment or instantaneously. It is expressed by auxiliaries 'othā' = 'to rise', 'parā' = 'to fall' and 'basā' = 'to sit' added to the gerund.

Here we can see two types of verbs are having opposite meaning, i) 'othā' = 'to rise' and ii) 'parā' = 'to fall'. They are restricted to their occurrences. If 'othā' is used with verbs of activity or state of limited duration it interprets the meaning of termination of action. With the verbs of short duration or point - like action / state it expresses the idea of sudden rise or rising into a state e.g.

Verbs of activity or state with limited duration. This may be termed as terminative i.e. an action or state which is carried through to its conclusion¹⁶. Thus 'kheye othā' = 'ate upon', 'geye othā' = 'completed singing', 'neye othā' = 'took bath', 'sere othā' = 'recovered'.

Verbs of activity or state with short duration

'kēde othā' = 'cried out', 'camke othā' = ~~skinted~~ 'startled', 'jege othā' = 'woke up,' etc. For the list of compounds verbs with 'othā,' see the Appendix R.

Some examples from literature :-

1) Verbs of emotion

camkiyā uthila

dharmadās ebañ gobinda ubhaye camkiyā uthila ke baraginnī

(Pallisaṃjā) p. 141)

Dharmadas and Gobinda both were surprised, *Who did it, the senior (housewife) ?*

Here 'camkiyā uthila' surprised shows sudden action which happened instantaneously.

ii) theliyā uthila (in the sense of emotion)

gatarātre ramār nijer mukher dui-ektā kathāo rameser sei muhūrte
mane pariya durjay rodaner beg yena oṣṭha paryanta theliyā uthila

(Pallīsamāj p. 184)

That moment Ramesh remembered part of the conversation he had with
Rama and he felt an intense desire to cry out.

The compound verb 'theliya uthila' does not suggest sudden action
rather it shows the feeling of crying out reached to an end and thus
it shows terminative aspect.

iii) śihariyā uthila

Sanasta dr̥ṣyatā tāhār maner madhye udita haibhāmatra tāhār sarbadēha
kantaḥkita haiyā cul parjanta śihariyā uthila (Birājbou p. 34)

When she imagined the whole scene in her mind her entire body, even
her hair started shivering (in fear)

Here 'śihariyā uthila' (= 'started shivering') expresses instantaneous
or sudden action. As soon she imagined the whole scene
she started shivering (immediately).

iv) hāsiyā uthilen

tini punarāy kahilen, āmar ār ektā kāj raila setā kuñjanābhke
saṁsārē karē, baliyāi tini nijer mane hāsiyā uthilen (Paṇḍitmasāi p.100)

She said again, " I am left with another task, that is to get
Kunjanath married ". Saying this she started laughing.

Here 'hāsiyā uthilen' (= 'started laughing') gives the idea of sudden
or immediate action.

v) Verb of physical activity

baliyā uthilen

kṣanakāl cup kariyā tākhani baliyā uthilen (Paṇḍitmasāi p. 100)

She remained silent for a while.. then said,

Here the adverb 'takhanī' (= 'then', emphasis the meaning of instantaneous action of 'baliyā uthilen' (= 'spoke out').

It is observed that the auxiliary 'parā' is used with verbs of point like action and expresses the idea of sudden fall or falling into a state but when it is used with verbs of duration it expresses terminative aspect.

So 'othā' and 'parā' giving the idea of suddenness of action and also terminative aspect. They are in complementary distribution e.g. khase parā = 'to come down', ulṭe parā = 'to rise up', ghumiye parā = 'to fall asleep', base parā = 'to sit down', but not base othā, khase othā, ulṭe othā, .jege othā = 'to wake up', kēde othā = 'cry out', bale othā = 'speak out', kakēye othā = 'cry out', but not jege parā / bale parā / kēde parā / kakiye parā.

The auxiliary 'parā' also indicates 'falling into a state' e.g. ghumiye parā, lukiye parā, base parā, śūye parā, etc. It is also observed that 'parā' is used with such type of verbs whose starting and ending come to a single point and thus it is expressed 'chance' or ~~xxx~~ 'suddenness' of an action with the help of auxiliary verb 'parā' = 'to fall'. For the list of compound verbs with 'parā', see the ~~xxx~~ Appendix S.

A few examples from literature :

Verbs of movement

i) āsiyā parīla

durgapūjā āsiyā parīla (Birājbou p. 44)

The festival of Durgapuja had come.

In this context 'parā' does not intensify the action rather it signifies the inception of action in recent future.

ii) garāiyā parīla

nilābarer cokh diyā ābār jal garāiyā parīla (Birājbou. p. 44)

At this, tears rolled down from Nilambara's eyes .

iii) lāphāiyā paṛila

ghāṭe giyā se sthir haiyā tel mākhila, ebām upar haite hāṭujale
lāphāiyā paṛila (Paṇḍitmasāi p. 104)

At the river he quietly put oil on his body and jumped into the
 knee-deep water for a bath.

iv) Verbs of physical activityghumiye paṛi

ekhan haxta tomār mane paṛbe nā, kintu chelebelāy ekdin āmi mātār
 byāthāy ghumiye paṛi, tomāke dor khule dite deri hayechila bale
 māṛte uthechila.

Now you may not ^{re}member, but once in ^{my} younger days, I fell
 asleep after having a head-ache, I was late to open the door for
 you and you had almost beaten me up for that.

v) basiyā paṛilen

dayāl thākur punarbār basiyā paṛilen (Candranāth p. 141)

Dayal Thakur sat down once again.

vi) Verb expressing relation in terms of a thing or a personuthe paṛta

kato baṛo ghennāy ye āmi iṣṭadebatār nām kare dībyi kareci,
 tomāke āṛ ekṭi kathāo balte yāba nā, se kathā tumio sūnte pete
 nā, āj yadī nā kathāy kathā uthe paṛta (Birājbou p. 35)

Out of detestation I have sworn in the name of God that I would
 never make any complaint to you, you could not hear all these
 to-day had it not been raised in the course of ~~con~~versation
 (alter^{re}ation).

These above mentioned verbs with auxiliary 'paṛā' = 'to fall' represent
 the action leading to the final state within a moment. The duration of

action is being ceased by the following auxiliary 'parā'. The verb 'ghurā' and the verb 'lāphā' indicate repeated action but when added with 'parā' they signify the action occurs only once and there is the end. Thus the action is termination to the end. The auxiliary 'basā' = 'to sit' with gerund like 'bale basā' = 'to speak out', 'care basā' = 'to ride on', 'caye basā' = 'to want immediately' are also used in the sense of instantaneous action. For the list of compound verbs with 'basā', see the ~~Index~~ T.

An example from the literature :

Verb of physical action

1) bale basbe

ektā tāmāsā karbār jo nei - tā halei eman kathā bale basbe je,

~~kā~~ kāne ~~xx~~ sunle pāp hay (Birājbou p. 34)

I cannot say anything in joke to you, you would utter something, that is a sin to learn even.

3. Statival :- Statival compounds as mentioned by Kellogg¹⁷ denote motion while in the act or state of doing any thing. S.K. Chatterjee¹⁸ did not accept the ^{in -ite (say, nācite nācite jāyā = to go while dancing)} form as compound verb since both roots retain their independent meaning and also '-ite' forms have an adverbial sense. The compound verb in the sense of statival is formed by gerund with auxiliary āch / rahā / thākā = 'to remain' e.g. base thākā = 'to ~~xxxxxx~~ keep on sitting,' lege thākā / rahā = 'continuing the action or state being attached with.' For the compound verbs with 'āch' / 'thākā', see the ~~Index~~ U

A few examples from literature :

Verbs of senses

1) cāhiya āche

(nilāmbar) se bhīta abanata mukhe kebalī anubhab karite lāgila -

birāj tāhār prati cāhiyā āche ebām se dr̥ṣṭi agnibarsan kariteche

(Birājbou p. 45)

(Milāmbār) He stood scared, his face down and felt that Biraj was staring at him and her look was showering fire on him.

ii) cāhiyā chila

ei biśāserjorei māke ekṭi kathā nā baliyāi gāri pāṭhāiyā diyā
chila ebanṅ āśāy ānande lajjāy bhaye adhīr haiyā path cāhiyā chila
antatah māyer kāche kṣamā bhikṣār janya o āj se āsibe.

(Paṇḍitmasāī p. 115)

Only out of his firm belief he sent the carriage without informing mother and anxiously looked towards the road with hope, fear, shyness and the pleasant thought in mind. She would surely come, at least, to beg an apology from mother.

iii) tākāiyā āche

ekhan tandra bhāngiyā tāhārā parasparer ajānā mukher prati abāk
haiyā tākāiyā āche (Dattā p. 847)

Now (suddenly) roused from sleep they are looking at each others unknown face.

iv) Verb of change of state

mare āche

bak ese dekhle, 'unkune-burī' pure mare āche (UKRS p. 19)

The stork came and saw the 'Ukune burī' was lying dead from burns.

v) darx Verb of physical activity

dāriye āche

thik sei janyei gāri phire jāy ni, ekṭu āge gāchtalāy dāriye āche.

(Paṇḍitmasāī p. 105)

Only for that reason the carriage has not been sent back, it is waiting a little away, under the tree.

vi) Verb expressing relation in terms of a thing or a person

legei āche

saṅgsāre eman bhāla mānuṣ o thākte pāre mukhe hāsiti legei āche,
sab-tāteḷ ballen, thāk, thāk, āmār eteḷ habe (Svāmī p. 765)

It is a wonder that there are people like him in the world,
always smiling and satisfied at everything (at everything he
says, "It is enough, enough for me").

To express the statical aspect the verb 'rahā' = 'to remain' is used with the verbs of motionless activity. The auxiliaries 'thāk' and 'āch' (= 'to remain') are also used to denote the duration of state or action. These seem to be statical according to Chatterji

'raoyā' = 'to remain' (in the sense of continuance). The auxiliary 'raoyā' is very frequently used in the sense of continuation of action which is volitionally and emphatically implied to the gerund to intensify the action. Thus the gerund with 'āch' in the sense of continuative differs from the gerund used with the auxiliary 'raoyā'. Thus the continuative with 'āch' will stand in contrast with the gerund with 'raoyā'.

Gerund with 'raoyā'

Verbs are not mentioned separately. These are same as that of gerund with 'āch'.

Some examples from literature are shown below :

Verbs of senses

1) cāhiyā rahila

birāj bujhite pāila nā - cāhiyā rahila (Birājbai p. 45)

Biraj failed to understand - looked askingly ?

Here 'cāhiyā rahila' gives the meaning of volitional action remaining the same position of looking at something. So the meaning 'he kept on looking at' expresses the statical aspect emphatically.

ii) cāhiyā rahila

ebar birāj samasta bujhila se ekdr̥iṣṭe bastrakhānār dīke cāhiyā rahila - tāhār antare bāhire āgun dhariyā gela (Birājbou p. 45)
Now Biraj understood everything, she gazed at the piece of cloth, her body and mind (as if) were set on fire.

iii) cāhiyā rahila

kusum śasabyaste māthār ācal t̥āniyā diyā kabāṭer āṛāle k̥ uṭhiyā
dāṛāilla ebañ sab b̥uliṃyā śiśur sundar mukher pāne kabāṭer chidrapathe
ekdr̥iṣṭe cāhiyā rahila (Paṇḍitmasāi p. 103)
Kusum hurriedly stood up, drew the veil over her head and hid herself behind the door and forgetting everything gazed at the beautiful face of the child through a hole in the door.

iv) cāhiyā rahila

kiraṇmayā prathamā jēne kichu bujhite pānila nā emnibhābe śudhu
cāhiyā rahila (Caritrahīn p. 746)
Karunāmayee at first, just looked (at him) vacantly as if she could not understand it.

v) tākāiyā rahila

... baliyā se jēna tāhār samasta indriya, samasta śarīrtāke parjanta
unmukh kariyā sābitrār mukher prati tākāiyā rahila (Caritrahīn p.744)
while saying this all his senses all his body stood expectantly looking at the face of Sabitri.

vi) Verbs of emotioncup kariyā rahila

pārbatī māthā nāriyā jābāb dila je, se śuniyāche, tāhār par
ājaneī cup kariyā rahila (Devdās p. 536)

Parbati shook her head and replied that she had heard about it.
Then both remained silent.

vii) haiyā rahila

takhen sei diti ārakta ādra cakṣu pallaber pāne cāhiyā rames'
kṣaṇakāṣṭher janya bismaya^ḥ punna haiyā rahila (Palli Samāj p.141)

then Ramesh stood surprised for a while looking at the two
tear-filled blood-shot eyes.

viii) mauna haiyā rahila

upendra āṛ pratibād nā kariyā mauna haiyā rahila (Caritrahīn p.753)

Upendra did not protect any more but kept quiet.

ix) Verbs of physical activitydārāiyā rahila

satīs' ebaṅḍ dibākar ubhayei parasparer mukher prati jāhiya
stabdha haiyā dārāiyā rahila (Caritrahīn p. 752)

Satish and Dibakar both stared at each other face and stood
motionless.

x) pariyā rahila

satīs' ektā kathāteo kathā jog karila nā, mukh bujiyā pariyā
rahila (Caritrahīn p.-731)

Satish did not utter a word in reply. He lay down quietly.

xi) basiyā rahila

pratidinē mata āj rātre o bhāt bāriyā diyā kṣum adure
basiyā rahila (Paṇḍitmasāi p. 103)

Like other days (as usual) to-night also Kṣum served rice
and sat nearby.

xii) basiyā rahila

adure gadi āṭā beṅcer upar dibākar āraṣṭa haiyā mātḥā micu kariyā
basiyā rahila (Caritrahīn p. 706)

Dibakar sat down on a cushioned bench nearby, benumbed and depressed.

xiii) cokh bujiyā rahila

bāirer loker sādhyā ki thākurpo eke biphal kare, baliyā muhūrtakāl
cokh bujiyā rahila (Caritrahīn p. 698).

(but) outsiders cannot make it fail, brother-in-law, saying this
 (she) closed her eyes for a moment.

Verb expressing relation in terms of a thing or a person

(xiv) bhēdhe rayeche

dekḥā gela je thik sei bārsiti tār galāy bhēdhe rayeche (UKRS.p.159)

It was seen th[at the same hook had been stuck to its throat.

Here 'bhēdhe rayeche' gives the statical sense and the meaning of
 remaining is expressed by the auxiliary 'rayeche' .

4. Intensive :- It gives the idea to intensify the action. Sometimes adverbs help to indicate intensity of action. The auxiliary verb 'deoyā' = 'to give' is used to mean the intensive aspect. It in combination with the gerund modifies and intensifies the meaning of the preceeding verb. In Bengali 'deoyā' after signifies the total accomplishment of the action involving 'volition' . Most frequently auxiliary 'deoyā' is added to the principal verb to express intensity of action in active construction only. It can also be used with causal verbs* . Now we consider the direction of action in distinguishing various aspectual variations. We could see that by using the auxiliary 'deoyā' as an auxiliary the action moves away from the subject towards the object. For the list of compound verbs with 'deoyā,' see the Appendix V.

A few examples from literature :

Verb of senses1) śuniye dīo

kintu rāger mātḥay tomār sāsuri thākuraṅke yena kaṭu kathā

śuniye dīo nā (Paṇḍitmasāī p. 99)

Note : *Causative verbs with 'deoyā' will not be considered as intensive compound.

But (please) do not use harsh words to your mother-in-law out of anger.

Verbs of effort

ii) chāriye diyeci

birāj balila, bhāla kujhechi tāt chāriye diyeci (Birājbou p. 34)

Biraj said, 'I have dismissed her (from service), because I thought it fit'.

The auxiliary 'diyeci' in compound verb, 'chāriye diyeci' (= 'dismissed') to intensify the action (# 'to dismiss')

iii) paṇḍa kariyā dila

athaca hatabhāgya meyetā samasta paṇḍa kariyā dila - kichutei
bāg mānila nā (Gr̥hadāha p. 912)

But the stupid girl has spoilt everything, She could not be tamed.

iv) phiriye dile

ābār sundarī kichu āścharya haiyā balila tāt to etakṣaṇ balei boumā,
pūtīr burō piśśāṇir ki dappa, ki tej - Kāpārkhanā nile nā,
phiriye dile (Birājbou p. 45)

Then Sundari exclaimed and said, "That is what I mean to say my daughter-in-law, Pūtī's father-in-law's sister has so much vanity and is so arrogant that she refused to accept the sarī. She returned it".

Here the auxiliary 'dila' intensifies the meaning of the principle verb 'phiriye' (= 'returned'). It is the speaker's intension to intensify the action 'phirye deoyā'.

Verb expressing relation in terms of a thing or a person

v) urāiyā dila

tini svayam r̥ṇer ullekha karile, se tāhā bandhuke jātuk diyāche
baliyā hāsiyā ~~raz~~ urāiyā dila (Gr̥hadāha p. 912)

when he himself mentioned about the debt, he (Suresh) laughed away saying that he had paid it a present (dowri) to his friend (on his marriage)

5. Frequentative : It refers to iterative or frequentative action or *state* which is repeated or recurrent. It signifies repetition of action and duration of state. Frequentative compound verb is formed by adding 'thākā' = 'to remain' to the gerund. It gives the impression of what is being expressed by using adverbs 'sabsamay' / 'prāyi' / 'roj' etc. 'always', 'often', 'everyday' etc. It is observed that verbs of activity generally denotes repeated or customary action, whereas verbs of state or denoting motionless action express the idea of durations.

Thus :-

dāriye thākā

mā jījñes karle bala āmi nāite gechi, dāriye theka nā - jāo (Paṇḍitmasāi p. 99)

You tell my mother if she asked that I have gone to take bath.

Don't stand, go. For the compound verbs with 'thākā,' see the

~~Appendix~~ W.

Some examples from literature :

Verbs of physical activity

1) dhuke thāke

ghorātā jādī giye āstābale dhuke thāke, dādā bhebe sārā haye jāben (Caritrahīn p. 686)

If the horse has gone back to its stable, brother will be died of anxiety.

Here the adverb 'jadi' = 'if' refers to the possibility of action of dhuke thākā (= enter the stable). So 'dhuke thāke' does not signify repetitive action or habitual action.

ii) dāriye theka

brindāban kahilaāmāke ektā gārchā dāo - āmi ekebāre shān
kare phire āsba. mā jījñes karle bala āmi nālte gechi dāriye theka
nā - jāo. (Paṇḍitmasāi p. 99)

Brindaban said, "Give me a towel, I will also have my bath and come back. If mother enquires (about me) tell her that I am off for my bath. Don't stand there, go. (and get it)."

Here 'dāriye thākā' does not express the meaning of frequentative or *habitual* action but it refers to the duration of action. Preferably the expression does with the statical aspect.

iii) siye thāken

Sūdhū bhebei mari, baumāti kena āmār eta naṣṭā saye mātite
siye thāken (Swāmī p. 773)

I just, wonder why my sister-in-law take so much pain and sleep only on the (bare) floor.

iv) lukāiyā thāke

....eban/ tāhār cakṣe o abajñā o upahāser dr̥ṣṭi lukāiyā thāke
(Dattā p. 845)

And in his looks there is hidden a sense of neglect and ridicule.

v) Verb expressing relation in terms of a thing or a person

ghaṭiyā thākibe

cheletir gaṭāy uttarīya, bodh kari pitṛ/ biyog kimbā emnū kichu
ektā ghaṭiyā thākibe (Ekādasī Balrāgī p. 782)

The boy has a scarf around his neck, may be he has lost his father or something like that has happened.

vi) pare thāke

ḍiṭi belā dekhci bhāter thālā jeman bārā hay temni pare thāke ,

ardhek ḍin tā hāt den nā (Svāmī p. 977)

In the day or in the night the plates of rice seem to be left as it is, half the day he doesn't even touch it.

Here 'pare thāke' signified that the action happens repeatedly. It seems to be the regular happening. So here 'pare thāke' gives the meaning of frequentative aspect.

6. Reiterative : In this combination two verbs of the same or similar meaning are joined together. The first part is the gerund and the second part will have the conjugation. For the list of compound verbs, see the ~~appendix~~ X .

Some examples from literature :

Verbs of movement

i) āsiā dārāila

nilāmbār sūskamukhe caṇḍimandap haite bāhīr haiyā samukhe

āsiyā dārāila (Birājbou p. 44)

Nilāmbār came out from Chandimandap with a sullen face and came in front of

Here 'āsiyā dārāila' expresses the meaning of coming. 'āsiyā dārāila' does not mean he came and stood ...

ii) pāliye giye thāki

āmār eman dhikkār hay mānā, je sab chere chure diye sāsīrīr
kāche kāsīte pāliya giye thāki (Bāmner meye p. 991)

sometimes I feel so disgusted, ^{uncle} ~~made~~, that I feel to flee away to 'kashi' to my mother-in-law leaving everything here (uncared)

Here 'pāliye giye' does not mean fleeing and going. It means he fled away though 'pāliye' and 'giye' mean more or less the same but the meaning of fleeing is more important.

iii) bākiyā dāṛāibe

....ebañ ei mahāpāpī je byakti sāhājya kariyāche, se jata bara hauk ,
pitār maner bhāb je tākār biruddhe kirūp bākiyā dāṛāibe, ihāo
anumān karā kathin nahe (Gr̥hadāha p. 912)

And whoever has helped her to commit this sin however big he might
be, it was not difficult to understand how her father's opinion
would go against him.

7. Reflexive : It denotes an action or state which affects the agent
primarily. It is expressed by adding auxiliaries 'neoyā' = 'to take' and
'asā' = 'to come' with gerund. According to Beames¹⁹ le = 'to take' implies
that the action proceeds towards the subject. He has given examples and
shown distinction between Hindi pītā = 'he drinks' and pī latā = 'drinks
up' or 'drinks down' in the latter case implies a more complete action.
In causative construction it is used when the action is towards the
subject. Kallogg²⁰ has shown examples as bulā lenā = 'to call one self',
pī lenā = 'to drink down', le lenā = 'to take away' etc. in the sense
of reflexion or appropriation. He has given these examples in
'intensive compound' .

Now-causal reflexive using with 'neoyā' is different from causal non-
reflexive using with 'deoyā' but 'deoyā' is also used with non-causal
verbs of activity to represent intensity of action and signify the
action directing towards the object whereas 'neoyā' is used with verbs
of activity to represent intensity of action and also reflexiveness of
action directing towards the subject. So they are in complementary
distribution.

As opposite to the meaning of 'deoyā' the auxiliary 'neoyā' is added to
the principal verb to represent reflexiveness of action ^{namely} that of
the action being directed towards the subject or the other way we can

say the action is being performed by the agent himself.

Instead of 'neoyā,' 'laoyā' is used in written Bengali e.g.

kāriyā laoyā

...* tār nijer dhan jor kariyā anyāy kariyā apare kāriyā laiychē*

(Paṇḍitmasāi p. 104)

The other people have taken away his paddŷ forcibly.

For the list of compound verbs with 'neoyā' and 'āsā,' see the ~~Appendix~~ Appendix Y.

Some examples from literature :

Verbs of intellection

1) jene neben

āpnār kāche bandhak dite ele itihāstā jene neben (Śeṣ praśna
p. 1306)

If I come to you for pawning anything, please know the history
of it at first.

Verb of effort

ii) kine neben

āsūbābu āj puro dām diye setā kine nilen (Śeṣpraśna p. 1317)

Asūbābu to-day purchased that thing at full cost (price).

āsā = to come

'āsā'- It implies completeness of action and coming back after having
done. It has the sense of directing the action towards the subject after
being completed. This auxiliary is not very common. It is used only
with verbs of movement which involved a longer duration to complete
the action. For list of compound verbs, see the ~~appendix~~ Appendix Y.

Example from literature :

Verb of change of state.

1) kamiyā āsiyāchila

andhakāre kūnja dekhiṇe pāila nā kusumer cokher jal

kamiyā āsiyāchila (Paṇḍitmasāy p. 114)

Kunja could not see in the dark that the flow of tears from
Kusum's eyes was checked.

Here 'kamiyā āsiyāchila' = 'was checked' suggests that the flow
of tears came to an end that means the action got changed towards
the subject.

8. **Examinative :** In this type the verb auxiliary 'dekhā' = 'to see'
denotes examining the action of doing something. For the list of
compound verbs with 'dekhā' see the ~~appendix~~ ' 2 ' .

A few examples from literature :

Verb of intellection

1) bhebe dekha

bhebe dekha - tumi ki karbe ekhan.

You think over (the matter) what will you do.

The auxiliary 'dekhā' in the compound 'bhebe dekha' gives the meaning
of *examinative* aspect. Here 'bhebe dekha' means 'you think over the
matter and ask himself what to do..'

Verb of physical activity

ii) khūje dekha

bhāla kare khūje dekha āntitā kothāy phelecha

You search on carefully where you 've left your ring out.

iii) pariyā dekhila

~~pariyā dekha~~ * nirupam cithitā pariyā dekhila tāhāte ajasra

bānāno kathā lekhā āche.

Nirupam read out the letter and found that it has full of
concocted stories.

CHAPTER IV

Present stem and aspect with reference to BardidiAspectual analysis of Bardidi

§ 196. In the Introduction I have mentioned that I have taken Bardidi of Sarat Chandra Chattopadhyay as a piece of text which is to be analysed aspectually. In the previous chapters I have generally analysed Bengali verbal system aspectually. Unless a text is analysed, more or less thoroughly, it is at times difficult to understand how an aspectual meaning of a verb is hidden in the text. The author, perhaps, sometimes intentionally or sometimes unintentionally even, uses certain forms signifying certain aspectual meanings. That is why I have analysed Bardidi in the light of the discussion made in my earlier chapters.

Aspectual analysis of Bardidi

§ 197. In my Introduction I have also explained why I have taken 'Bardidi' as a text for the purpose of analysing the aspectual implications of the verbal system. Sarat Chandra being a very popular writer and a master of eloquence in the art of depicting various characters, I have chosen him as an author. Even among all his writings I have selected Bardidi, because of the fact that it will reveal in my opinion, some of the sentiments which ~~be~~ may be aspectually very important. I could have chosen any other text as well, but the same explanation could have been given. But as I want to analyse a text thoroughly from the point of view of aspect I have selected 'Bardidi'. Aspectual studies can be best exemplified if a text of an author is analysed critically. Normally the examples could be collected from our day to day usages, but sometimes those usages may not give us the variety of aspects. Hence, it is thought that for the analysis of aspect a text must be selected, so that we can have some rules of aspect from the writings of the author. Hence, the analysis of 'Bardidi', ~~hence, the~~ is given in subsequent chapters.

§ 198. As my analysis on aspect is based on the stem structures of Bengali verbs, I have applied the same structural analysis in the case of

'Bardidi' as well. As in my earlier chapters I have shown that there are three stem structures of Bengali verbal system, I have followed here also the three stem structures for the aspectual analysis. The three stem structures are the present stem, the aorist stem and the perfect stem. And in each stem structure there are several aspectual meanings. Though in general the present stem has many aspectual meanings as indicated in chapter I, in 'Bardidi' our analysis of the aspectual meaning of the present stem may not have all these meanings of the present stem. But in the case of the compound verbs most of the aspectual meanings are available. Similar is the case with the aorist and perfect stem system. This is the reason why it is necessary to analyse the text aspectually. If some of the aspectual meanings are not available in the text, this does not mean that those phenomena are not in use in Bengali. It shows only this much that a particular text has not got all the aspectual meanings of a language. In this way if some other texts of Sarat Chandra are analysed some more aspectual meanings may be available that what is found in 'Bardidi'. In my previous chapters while some aspectual examples are given I have also collected some examples from other books at random to show that aspectual meanings can be traced from literature as well. However, this portion of the aspectual analysis of 'Bardidi' will, at least, reveal the fact that the textual analysis is necessary for the aspectual study. Hence the necessity of the analysis of 'Bardidi' as a piece of text.

§ 199. The present stem¹ form² with - ite added to the root exhibits the aspectual meaning of incomplete action i.e. the action which is going on. The incompleteness of an action has various aspectual values such as continuative, progressive, conative, inceptive,

durative, permissive, possibility, potential and acquisitive. Some of the aspectual meanings are expressed by using compound verbs. The continuative and progressive aspects are determined by addition of -chi (1st person), -chen, -cha, -chis (2nd persons) and -chen, -che (3rd person) in present tense and chilām, chilen, chila, chilis, chilen, chila in past tense respectively. As already discussed ^{earlier} ~~certain~~ that -ch which has come from < āch 'to be or 'to exist' indicates present tense. The meaning of present tense is expressed by the root 'ach' 'to be' in which the initial ā - is dropped and -ch is added to the verb stem. The meaning of the past tense is expressed by the suffix -ila which perhaps comes from Apakpānsā -⁺illa added to 'āch' and that becomes āchila in which the initial ā - is dropped. Thus -chila stands for representing past tense. To indicate future the auxiliary 'thāk' is used in lieu of 'āch' as no future form of 'āch' is possible.

1. Continuative

§ 200. As we know the Continuative aspect refers to limited duration it contrasts with the simple present which normally does not refer to any duration e.g. ' se skule jāy ' 'he goes to school', indicates everyday activity without telling anything about the time-span as it happens ^{regularly} ~~eagerly~~, whereas ' se skule jācche ' = 'he is going to school' expresses the continuity of action which includes the meaning of present moment stretching for a period of time into the past and forward into the future. Continuative meaning is observable in three tenses viz. present, past and future. The difference between continuative and progressive is very subtle, progressive expresses duration which ^{is} ~~in~~ progress' whereas continuative does not refer to 'progress', it represents duration or continuation in a limited space

and time, e.g. Se bai parche (= She is reading a book) expresses the action of reading which is going on and then it is continuative but if we say 'gāchtā bārc̣he' = the tree is growing, 'naḍīr jalṭā bārc̣he' (= the water of the river is swelling up); here 'bārc̣he' in both the sentences expresses an action, ~~on~~ which is 'in progress' and then 'bārc̣he' is progressive rather than continuative aspect. Continuative referring to past tense expresses an action begun before and completed after a given moment or period of time into the past; the simple past tells us the action happened in the past but does not specify the duration of either the time of beginning or the time of completing the action which only indicates the indefinite past action. eg. Se bhāt khela = 'he ate rice' indicates the action of eating took place whereas Se bhāt khāc̣chila ~~stx~~ = 'he was eating rice' refers to the duration of action 'eating' in past. It never tells us either the action was over or the action has just begun. It simply has only the reference of limited duration of action in past. Similarly to indicate futures the auxiliary 'thāk' is added to the root eg. Se khete thāṅkbe = 'he will be eating', Se parte thāṅkbe = 'he will be reading.

§ 201. So far the discussion was made on the basis of verbal formation, almost all verbs can be conjugated except a few which do not take first and second personal indicative and imperative forms (Sec. vol.II). But the most important point to mention here is that the verbs are semantically defined and they have their own restrictions so as to predetermine what kinds of lexical meanings are available in respect of imperfective or present stem formation.

§ 202. In the analysis of 'Bardidi' it is understood that the verbs of

intellection (thinking, feeling, knowing, understanding etc.) indicate the action takes place already and continues as a process to a limited period of time. It seems they are basically perfect so far as their lexical meaning is concerned but when they are used as present stems they indicate the idea sustained in the mind of a person as if it were happening in the present or past moment. So in that sense the verb of intellection does not have ~~the~~ either continuative or progressive aspect rather their behaviour is more perfective. They show the process having a limited duration and that is why we may include them in continuative aspect. In such cases the use of perfect tense in subordinate clauses may indicate an action performed before that of the main clause took place or simultaneity of action.

§ 203. On the other hand verbs of senses (seeing, hearing), verbs of emotion (crying, laughing) verbs of movement (going, walking), verbs of physical activity (doing, telling, calling) are very often regarded as having the continuous effect in the present stem. These are the verbs which are semantically deducible from their nature that the actions are continuous or imperfect. They will be illustrated in the following pages.

āche

suren gārī jāpā pare hāspātāle āche (Bardidi, p.11)

Suren was ran over by a carriage and is now in the hospital.

Here āche (= is in the state of still lying) is used as present tense but so far as meaning is concerned it refers to 'the state of lying' in the hospital and therefore it aims to the idea of a limited period of time ha^eppend in the past and stretched to the future.

kintu sarīr bes' sārīte pāre nāī - antare ektu byathā āche (Bardidi p.13)

But his body was not fully recovered - and there is pain in his mind.

sārite pāre nāi byathā āche

gives the total effect of mental state which involves the past action continuing to a limited period of time in future.

Verbs of intellection

bujhitechila

pramīlā chotā haileo tāhār didir ācaran dekhiyā bujhitechila je kājtā
thik hay nāi (Bardidi p. 9)

pramila was too young but still, watching the reactions of her elder sister, realised (= was realising) that what she did was not correct.

bujhitechila (= was realising) - The form 'bujhitechila' shows the past continuous tense. It appears from the context that the process of understanding (i.e. action) is not complete and therefore incomplete or imperfect aspect. The process of understanding depends on the knowing of her behaviour as she discovers her behaviour at every time she understands her more than the previous action and as such the process of understanding is not complete because the discovery of her behaviour is not yet over ; hence the action is incomplete.

bhābitechila

surendra bhābitechila - Sei loktir kathā, jāhār sahīt dekhā karite
jālteche (Bardidi p. 3)

Surendra thought (= was thinking) about that man, whom he was going to meet.

Here bhābitechila (= was thinking) suggests continuative in past tense. Here the sense of continuity is really absent, 'bhābitechila' indicates the past action happened and sustained for a limited duration.

bhābitechila

bindu jakhan jignāsā karite gela - 'master' takhan 'problem'

bhābitechila (Bardidi p. 10).

when Bindu went to enquire it, the master was busy solving a 'Problem' [i.e. the master was thinking how to solve the problem].

bhābitechilen (= was thinking) is past continuous as if master was thinking in solving the problem. So 'bhabitechila' gives the idea of thought process which was 'going' on for a limited period of time.

bhābitechila

ekhani nā jāniyā manoramā je thāttā kariyāche, je toke bai ār jānta nā -
mādhabi tāhāi bhābitechila (Bārdidi p. 12)

Just now Monorama had cut jokes with her when she said " He did not know anybody else but you only " . Mādhabi was thinking about it.

bhābitechila - It is past continuative, Mādhabi kept on thinking of her past incidents.

bhābitechila

mādhabi nijeo kayekbār ekathā bhābitechila, kenā ēkhānkār bās jakhan
uthiyāche, takhen kāsībās bhinna anya kona upāy nei (Bārdidi p. 18)

Mādhabi herself often was thinking in the same way, because when her dwelling here has come to an end, there is no other way but to settle at 'Kasi'.

'bhabitechila' suggests past continuative. ~~in the adverb 'kayekbār' often~~
~~in form but perfective in action.~~ The adverb 'kayekbār' often indicates repetition of action and thus it is regarded as continuative.

mane haiteche

āj tāhār kichutai mane haiteche nā, je se nijer kājer janyai nije
āsiyache (Bārdidi p. 3)

Today he can not feel (= is not feeling literally) it that he had come here by himself.

Here 'mane haiteche' is present continuous in form but from the context it appears that the action happened in the past and is still continued in the present moment and thus 'mane haiteche' gives the perfect meaning

rather than present meaning. That is why in subordinate clause the aspect of the verb form is perfect i.e. 'āsiyāche'.

mane pariteche

boḥh kari tāhār (mādhābīr) pāc batsar pūrber kathā mane pariteche (Bardidi p.22)
Perhaps she (Mādhābī) is remembering the incident of five year back.

'mane pariteche' (is remembering) is in form present continuous with a view to describe the events, So it shows that the action was already past in the mind the incidents are occurring one after another in the process and thus the form is continuous.

mane paritechila

anekbār purāno kathāgulo mane paritechila, anekbār cokhe jal āsiyā
paritechila (Bardidi p. 18)

She remembered (= was remembering) several times the incidents of the past, her eyes filled with tears a number of times.

'mane paritechila' ^{though} suggests continuative aspect as the adverb 'anekbār' reminds us to think of repetitive action, ^{but here} ~~is the~~ 'mane paritechila' does not tell ^{about} ~~about~~ the continuity of action rather it indicates the perfect which happened in the past in a repeated duration.

both haiteche

Surendranāther Samprati kalikātāy jāoyā haila nā, buker byathātā āpātatah
kiḥchu kam both haiteche (Bardidi p. 15)

Surendranath has not been to Calcutta in recent time. He is feeling slightly relieved of his pain in the chest.

Here 'both haiteche' (= is feeling) refers to present tense and but does not indicate progressive aspect though 'boḥh haiteche' describes mental state.

boḥh haiteche

Surendranāther uparer ghare jānīār bhitar diyā prabātsūrjālok prabes
karāy barā madhur boḥh haiteche (Bardidi p. 19)

On the upper floor Surendranath feels very pleasant as the morning sunrays entered the room through the window.

'boch haiteche' (= is feeling) is used in the sense of present ^{continuative} referring to the past action, and thus '~~boch haiteche~~' seems to be used as narrative past action.

Verb of Senses

dekhitechilen

abasar bujhiyā 'manager' bābu jerūp kāj dekhitechilen, tāhāte grāme grāme dvigun māhākār uṭhila (Barḍīdī p. 16).

In this opportunity the way the manager was looking after the work of the estate, in the villages.....

dekhitechilen = As Manager babu was looking after the estate so it is regarded as continuative aspect of past tense and as a result a process of change took place in peoples mind and in the village.

The use of past continuous tense in the context of preterite tense used as narrative indicates that the author might have wished that the reader might imagine the picture of getting the things understood which is a long process in the midst of other actions hence the continuative aspect is used in the midst of past tense.

dekhitechilen

ādāy-usul, bāki-bakeyā, jānā-kharac, bandobasta, māmlā makaddamār nathipatra sab eke eke ulṭāiyā dekhitechilen (Barḍīdī p. 19)

He turned all the papers and was going through the documents relating to recoveries, debts and liabilities, debits and credits accounts and court cases and litigations.

Ulṭāiyā dekhitechilen - It appears from the context that he has examining all the papers and documents etc. one by one which leads us to think continuative. So it refers to past continuative.

Verbs of emotionkāḍiteche

tāhār dyḍha dhāranā surendranāther kiniyā khāibār paysā anāi, bhikṣā karibār sāmārthya nāi, chotacheler mata asahāy abasthāy hayta bā kona phutpate basiyā kāḍiteche (Bardidi p. 11).

she had a firm belief that Surendranath had no money to buy food, he was unfit to beg even, he might be sitting helplessly on a footpath somewhere and crying like a child.

'kāḍiteche' gives the idea of continuative action.

kāḍitechila

manoranā kāḍitechila mādhavīr ^hdukheḥe biḍhabā, tāi baliyā (Bardidi p.12).
Manorana was weeping ~~wept~~ because Madhavi was in grief, because she was a widow.

ḍukha haiteche

ei bayase bāri chāriyā āsite bāḍhya haiyācha baliyā ḍukha haiteche
(Bardidi p. 3)

I feel (= am feeling) sorry that you were compelled to leave (your) home at this (tender) age.

Here 'ḍukha haiteche' indicates present state of mind. It is a present tense referring to duration for certain limit^{at}time, depending on the prior context 'ei bayase... haiyacha baliya'. So 'baḍhya haiyacha' is in the form of perfect and the principle clause 'ḍukha haiteche' expresses the idea of present tense having a duration of certain period of time.

Verbs of movementpariteche

oṣṭha bāhiyā takhano rakta pariteche (Bardidi p. 21)

Blood is still flowing down his lips.

'pariteche' (= is flowing) refers to present continuous action i.e. the action which is going^{on} for a limited period of time.

jāitechila

ekdin rātre abasanna śarīre se kālighāte jāitechila (Bardidi p. 11)

One night he was going to Kalighat completely exhausted.

'jāitechila' refers to continuative aspect showing the action of going was continuing for sometimes.

jāchile

surendranath dhīre dhīre kahilen kothāy jāchile ? (Bardidi p. 22)

Surendranath told very slowly, 'where are you going' ?

Here 'jāchile' refers to the continuative aspect of past action.

balitechīVerbs of physical activity

āmīo āj tāhāi balitechī (Bardidi p. 13)

Today I also like to say it (literally = I am saying)

'balitechī' is actually a present continuative tense in form, but in fact it signifies simple present without blurring the sense of continuative aspect.

nīśech karitechē

pārā-pratibāsīrā nīśech karitechē (Bardidi p. 18)

The neighbours have been prevented her (literally are preventing)

'nīśech karitechē' ~~is a form~~ gives the idea of repetition of action and thus it is continuative.

dhuiyā ditechedhuiyā diteche

pā dūtī sānti kole kariyā asrujale dhuiyā diteche. (Bardidi p. 22)

Santi taking his legs on her lap is washing those with her tears.

'dhuiyā diteche' (= is washing) shows present continuous tense as if here author is describing the events with an intention that the reader will visualize the events in front of their eyes. The events are narrated in present continuous tense, which is of course very unusual.

Here gerund 'kole kariyā' (= taking) is used instead of 'kole karila

(= took) i.e. She took his legs in her lap and ^(was) washing with tears.

bandha karite pāriteche

pābnāy jataguli dāktār kabīrāj sanabeta cestā o parisrame rakta bandha karite pāriteche nā (Bārdīdī p. 22)

All the doctors and kabirajas of 'Pabna' jointly tried and laboured to stop his bleeding.

Here 'bandha karite pāriteche' nā (= is not able to control bleeding) gives the idea of present continuous with a view to describe the incidents which occurred in the past. So the author has used the present continuous form in the sense of narration *happend in the past*.

baman kariteche

pāc batsar pūrbekār sei āghāte rakta baman kariteche (Bārdīdī p. 22)

He is vomiting blood from his injuries he suffered five years ago.

Here 'baman kariteche' (= is vomiting) refers to continuous aspect ; the form is in the present but it refers to the past. So author is narrating the incidents in such a way that the readers can visualize as if the incident is happening in front of their eyes.

bārābārī karcen

aparāch je ki, tā ekhan thik balte pārci nā kintu bārā bārābārī karcen
(Bārdīdī p. 19)

I cannot tell now what is wrong but he commits (is committing) something excess.

Here 'bārābārī karcen' (= committing excess) is present continuous in form but used in the sense of present tense. The idea of continuity is lost.

karitechila

bārdīdī anyamanaska haiyā ki ekṭā kāj karitechila, kahila, ki didi :
'master' masāi - (Bārdīdī p. 9)

Bārdīdī was unmindfully doing some other job she replied, "What is the matter, sister" ? " Our master (is here) "

'Kāj karitechila' (= was doing) is used in the sense of past continuative referring to the duration for a limited period of time.

upadrab karitechila

mādhābīr hāte kichu kāj chila nā, pramīlā bara upadrab karitechila

(Bārdidi p. 9)

Madhabī was free from any works only Pramila was disturbing her.

'upadrab karitechila' (+ was disturbing) refers to past continuous signifying duration ^{or} action.

kahitechila

Surendranāth kahitechila, bārdidi, tomār janya āmi bara kasto n. (Bārdidi p.9)

surendranath (was telling) "Bārdidi, I was in great difficulty for you (in your absence)".

ḍākchilen

tabe se rātre bārdidi bale ḍākchilen kēke ? (Bārdidi p. 11)

Then in that night when did you call. (were calling = literally) as Bārdidi ?

'ḍākchilen' refers to past continuative . It signifies repetition of action and then the form is continuative.

ḍākchila

tomār nām kare nāki bārdidi bale ḍākchila (Bārdidi p. 12)

He took your name, I suppose and he was calling you as 'Bārdidi'

'ḍākchila' is used in the sense of past continuative aspect.

bādhitechila

aimātra se kēche basiyā rāngā phitā dīyā kāgajer bāḍḍil bādhitechila

(Bārdidi p. 19)

Just now she was ~~was~~ tying bundles of paper with red tape sitting by him.

Normally 'bādhitechila' implies past continuous as it is found here She was tying bundles of paper but the adverb 'aimātra' (= just now) x illustrates she was just tying those bundles but now she stopped. So in consequence with the adverb 'aimātra' it does not refer to the continuative aspect but more likely to be now in the sense of narrative, because the

gerund 'basiyā' indicates 'basila' that means she sat near him referring to complete past action and tied up the bundles. So the past continuative form is used in the sense of complete past action.

2. Progressive

§ 204. The term 'progressive' also refers to incomplete action i.e. the action which is going on. Broadly speaking continuative, progressive and durative aspects are apparently the same, but specifically they are not identical already mentioned. They have semantic differences. Progressive² refers to the action which is in progress ' regardless of its beginning or completion'. This aspect can be found in different times present, past and future. The analysis of 'Bardidi' shows the verbs of change of state and that of physical activity are used in connection with the progressive aspect. These are shown below.

Verbs of change of state

klānta haiyā paṛiteche

sārīrtā jena baṛa klānta haiyā paṛiteche (Bardidi p. 8)

Physically he felt very much tired (literally he was feeling very much tired.

'klānta haiyā paṛiteche' indicates the process of getting tired i.e. he felt very tired. Here the author uses progressive or imperfective form, which indicates physically he is getting to be tired and thus he felt tired. It is perfective aspectually rather than imperfective or progressive.

bibarna haitechila

mādhabi bujhiyāchila tāi alpe alpe mukhkhāni bibarna haitechila

(Bardidi p. 12)

Mādhabi understood and that is why her face became reddened, (literally was becoming reddened).

Here 'bibarna haitechila' refer to progressive aspect as her face reddened gradually. The adverb 'alpe alpe' = gradually shows the intensity of

action and 'bibarna haitechila' though perfective in sense but here it indicates the process of becoming reddened.

Verb of effort

karitechila

Surendranāth 'problem solve' karitechila (Bardidi p. 8)

Surendranath was solving 'problems' (Mathematical).

'karitechilen' induces the progressive aspect which gives the idea of action in progress. It refers to past progressive aspect.

3. Compound verbs

§ 205. The compound verbs in Bengali as already discussed in Chapter III show the various aspectual meanings which are not found in simple verbs normally. The chapter deals with such compound verbs which are formed out of the infinitives in combination with auxiliaries. The aspectual meaning is determined in accordance with verb combination not from the point of view of verbal conjugation where the aspectual marker indicates either imperfective, aorist or perfective.

1) Conative

§ 206. It expresses 'an action just began attempted or intended', i.e. the subject endeavours to perform the action. Normally the auxiliary 'basā' = 'to sit' is used with the infinitive to indicate the action which is going to start with. It is understood from the analysis of 'Bardidi' that the verbs of intellection normally do not express the conative aspect as these verbs are regarded as either aorist or perfective semantically. They have no such stages of development such as beginning, middle and the end. Here only the one instance of root 'bhāb' 'to think' is used here with the auxiliary 'basā'. So 'bhābite basā' may indicate the conative meaning though it is very unusual. In other cases verbs of movement, verbs of physical activity occur in determining the conative aspect. The examples from 'Bardidi' will illustrate in this point.

Verb of intellection

bhābite basila

surendra bāti āsiyā e kathā bhābite basila (Bardidi p. 2)

Surendra came back home and started to ponder over the matter.

Here 'bhābite basila' does not express definite act of inception of action but it gives the idea of conative aspect though very unusual ^{that} Surendra was about to start thinking. So far as form is concerned it is aorist but the meaning refers to conative aspect i.e. the action is in the starting point and thus the verb is in the present stem.

āsitechilaVerbs of Movement

mādhavī hāsila, pitār cakṣe kintu jal āsitechila (Bardidi p. 7)

Madhavi smiled, but her father's eyes became tearful. Madhavi realised that it has not proper for her to talk like this.

Here 'āsitechila' indicates that Madhavi's father was about to cry and ^uth_{is} it refers to conative aspect.

jācchi

bardidike bale dīo, āmi jācchi (Bardidi p. 10)

"Tell Bardidi, I am going"

'jācchi' - It is present continuous in form but used in the sense of conative which suggests the beginning moment of action but not yet started.

chāriyā jāitechi

takhan tūmi mrdu kanthe kahiyāchilen mādhavī, tomāke je chāriyā jāitechi eiti ānār sab ceye dikhha (Bardidi p. 4)

(He) said, "Madhavi, I am leaving you, this is my greatest sorrow"

'chāriyā jāitechi' refers to imperfect action as Madhavi's husband is leaving but not yet left so far. So here 'chāriyā jāitechi' gives the impression of conative ~~refers~~ aspect.

Here the auxiliary 'jāiteche' indicates the action will take place soon and it is compounded with gerund 'chāriyā' which is very unusual in considering the 'incomplete action'.

Verbs of Physical activityjijñāsā karite basilamādhavī jijñāsā karite basila (Bardidi p. 10)

Madhavi started asking questions.

jijñāsā karite basila - This compound verb signifies conative aspect as it indicates Madhavi was yet to start asking questions i.e. she would just start to ask the question.

likhite basilaSei rātrei kāgaj-kalam lalyā swānīke patra likhite basila (Bardidi p. 13)

That night she took papers and pen and sat down to write a letter to her husband.

The compound 'likhite basila' indicates the beginning stage of action and is known as conative aspect.

sūiyā paritechilensurendranāth takhen dhīre dhīre kādār upar sūiyā paritechilen (Bardidi p.22)

Surendranath then slowly started to lie down on the mud below.

'sūiyā paritechilen' (= was about to lie down) refers to conative aspect.

It seems Surendranath was about to lie down on the mud.

ārambha karilenVerb of effortbimātā tñhār jatnatā ektu kan karite ārambha karilen (Bardidi p. 13)

The step mother started reducing slightly her careful attention (to him)

Here 'ārambha karilen' is regarded as conative aspect in sense but the form refers to aorist.

Inceptive.

§ 207. It indicates an action which has started and continued from its beginning to full development. It is in general, formed by adding the auxiliary 'lāgā'⁴ to the preceding infinitive verb stem. The present analysis shows that the inceptive aspect is found in verbs of intellection,

verbs of emotion, verbs of movement, verbs of physical activity and effort. The verbs of change of state, verbs of transferring are those which do not have the beginning or starting stage of occurrence. The examples ~~for~~ from Bardidi are shown below.

Verbs of intellection

bhābite lāgila

sirendranāth kona kāji jānita nā tāi se cup kariyā bhābite lāgila (Bardidi p. 2)

sarendranath did not know anything to do, so he kept quiet and started thinking.

Here 'bhābite lāgila' gives the idea of ^{beginning} of an action and thus it is inceptive.

bhābite lāgila

tabe a bārite kena āchen ? - Surendra cup kariyā tātā bhābite lāgila

(Bardidi p. 9)

"Then, why are you in this house ?" Surendra kept quiet and started pondering over it.

'bhābite lāgila' gives the impression of inceptive aspect.

bhābite lāgila

sirendranāth anyamanaska haiyā bhābite lāgila (Bardidi p. 20)

sirendranath was unmindful and was in deep thought (i.e. started thinking)

'bhābite lāgila' It suggests that he started thinking and he was in the state of thinking at the beginning stage.

jānāite lāgila

ihār tindin bāde jakhan jamidārer piyā-dā tātār dvārpathe āsan kariyā

basila ebān hāk dāk kariyā grāmbāsīke jānāite lāgila (Bardidi p. 19)

Three days after when the landlords footman came and occupied the front door and started informing the villagers with a loud hue and cry.

'jānāite lāgila' It is used to denote the inception or ^{beginning} of the action.

Verbs of emotionkāḍite lāgila

maribār samay māḍhabī jakhan barā kāḍite lāgila, takhan tini mṛ/dukanthe
kahiyāchilen (Bardidi p. 4)

When Maḍhabī started weeping uncontrollably at the time of his death, he
said to her in a feeble voice.

Here 'kāḍite lāgila' denotes inceptive aspect when Maḍhabī's husband died
she started weeping.

kāḍite lāgila

dujaneī nirabe kāḍite lāgila (Bardidi p. 12)

Both of them went on weeping quietly.

kāḍite lāgila

धारā pariya mukh lukāiyā kāḍite lāgila, barā chelemānuṣer mata kāḍila
(Bardidi p. 13)

When she was caught, she covered her face and started weeping, she wept
like mere child.

'kāḍite lāgila' = started crying expresses the idea of beginning of an
action.

kāḍite lāgila

sānti phuliyā phuliyā kāḍite lāgila (Bardidi p. 15)

santi swelled out she started crying profusely.

āsīte lāgila

sāntir cakṣu phāṭiyā jal āsīte lāgila (Bardidi p. 15)

santi's eyes had burst into tears i.e. santi started crying.

'āsīte lāgila' = here 'āsīte lāgā' describes the beginning of an action and
thus this may be treated as an inceptive aspect.

icchā haite lāgila

pardin kintu utsāhaṭā teman rahila nā bātīr jata nikatbartī haite lāgila,
tatai tāhār phiriyā jāibār icchā haite lāgila (Bardidi p. 3)

The next day (his) enthusiasm did not remain so. As he came nearer to the

house, his desire to go back became stronger (i.e. he started thinking of going back).

'icchā haite lāgila' seems to be inceptive in respect of ~~later~~ determining the beginning state of his desire.

Verbs of movement

jāite lāgila

duīdīn, tīndīn kariyā jata dīn jāite lāgila, māchabī tata adhik udbigha haiyā parīla (Bardīdī p. 11)

Two days, three days, as the days passed gradually (literally had been passing) Maḥabī became more and more anxious.

'jāite lāgila' (literally = had been passing) refers to the past action signifying inceptive aspect as this has been emphasized by using the adverbial phrase. 'duī dīn', tīn dīn kariyā' (= two days, three-days, as the days passed)

ghuriyā berāite lāgila

tāī tāhār parādhīn prāntā unnantter mata ~~so~~ pīñjarer caturdike jhāt pat kariyā ghuriyā berāite lāgila (Bardīdī p. 1)

This suppressed life became mad for it and (like a bird) restlessly started flitting around in the cage.

This suppressed life started moving around and around. Here 'ghuriyā berāite lāgila' gives the idea of continuation and at the same time inception of the action expressing the beginning state.

Verbs of physical activity

basiteche

Surendranāther baithak kānāy ājkāl khub ekdāl iyār basiteche (Bardīdī p. 14)
Surendranath's drawing room is now-a-days thronged by a large number of friends.

'basiteche' is present continuous in form but in fact it is used in the

sense of inceptive aspect as it suggests that a large number of friends started coming in.

ālōcanā karite lāgila

Abān mane mane vītimata ālocanā karite lāgila je, pardin keman kariyā kathābārtā kahite pāṛile tāhār niscita ekṭā kinārā haiyā jāibe (Bardidi p.2)

And in his mind he deliberated how he would start the dialogue next day so that there would be a solution (to his problem).

In the principal clause 'ālōcanā karite lāgila' expresses the idea of inceptive or beginning of action.

karite lāgila

sakale jakhan ekjaner upar bhār rākhiyāche takhan se o tāhāder matai karite lāgila (Bardidi p. 5)

when everybody else had taken one's support, he also started doing likewise. It is inceptive in the sense that Surendranath started doing likewise. It is at the stage of beginning.

parite lāgila

pramīlā parite lāgila, 'Do not move' - nariṇā. (Bardidi p. 4)
Pramila started reading " Do not move - nariṇā " .

parāite lāgila

pardin haite Surendranāth tāhāke parāite lāgila (Bardidi p. 4)
Surendranath started teaching her from the next day

Verbs of effort

āyojan karite lāgila

ekhāne thākiyā jatakhāni sambhab, se svāmīsebār āyojan karite lāgila
(Bardidi p. 15)

While staying here she started to arrange as best as possible, to take care of her husband's health.

'āyojan karite lāgila' simply signifies inceptive aspect as it refers to the beginning of an action.

Verbs of effortudyog karite lāgila

konarūpei mādhavī ekhāne thākite sammata haila nā, jāibar udyog karite lāgila (Bardidi p. 16)

Madhavī, by no means, agreed to stay here she made preparation for her going.

udyog karite lāgila - It is inceptive confirmed by the word 'udyog'.

'solve' haite lāgila

'problem' - er par 'problem' 'solve' haite lāgila (Bardidi p. 4)

Problems after problems were started to solve.

'problem solve haite lāgila' gives the idea of beginning of an action and continued for sometimes.

Verbs expressing relation in terms of a thing or a personbājite lāgila

gharite ^āsttār par ^āttā, tārpar naytā bājite lāgila (Bardidi p. 4)

The clock struck eight and nine after seven.

'bājite lāgila' suggests that the bell started ringing and continued.

So it is regarded as inceptive aspect.

durative :

§ 208. It is imperfect in the sense that the action refers to the duration as lasting for sometime in unbroken course. This aspect can be represented by the auxiliary 'thāk' (to remain) to the infinitive verb stem. In durative aspect can be found in the verbs of change of state which indicate the gradual process of change in a certain period and such verbs which show the relation in terms of a person or a thing such as 'kāṭā' = to spend time, 'bās karā' = to stay, 'bhog karā' = to enjoy etc. These verbs suggest duration of time which last certain duration in an unbroken way. The analysis from 'Bardidi' will illustrate this, for examples :-

Verb of change of statekaniyā āsite thāke

pradīper sikhā jakhan kaniyā āsite thāke ei kṣudra kṛthitir takhan
bara prayojan (Bardidi p. 1)

When the wick of a (oil) lamp gets burnt up then this small stick becomes
very useful.

Here 'kaniyā āsite thāke' gives the idea of gradual process of change
which seems to be known as durative aspect. It indicates duration of an action.

Verb of physical activityadhyayan karite thāke

ekhan selguli se 'gas' -er āloke adhyayan karite thāke (Bardidi p. 4)

Now he is studying those (books) in the light of gas (street light)

'adhyayan karite thāke' (= is studying) expresses the duration of an
action. It seems to be the beginning stage of the action which he goes on
continue and then has been emphasized by the use of adverb 'ekhan' (= now).
And this seems to be termed as durative aspect.

Verbs of effortkāṭitechila

annibhābe surendrer dīn kāṭitechila (Bardidi p. 1)

Surendra was passing his days in this way.

'kāṭitechila' (= was passing) refers to past continuous. It is continuative
in the sense that surendra was spending his time putting emphasis on
duration of action.

kariteche

āji ek batsar haite se svasārghar kariteche (Bardidi p. 11)

It is one year now she is staying in her in-laws house.

Here this sentence suggests the continuous process of action as the
adverbial phrase 'āji ek batsar haite' gives the meaning of duration.

So 'svasārghar kariteche' gives the idea of durative aspect as she is living
with her in-laws which goes on.

Verbs expressing relation in terms of thing or personcaliteche

je nā thākile tāhār barā kles' hay, jāhār abartamāhe tāhār caliteche nā
(Bardidi p. 8)

He suffers in absence of one, in whose absence he cannot manage (i.e. is not managing)

bās karitechen

surendrer bimātā svargīya svāmī-datta sampatti tākākari laiya pitrī
bhabane bās karitechen (Bardidi p. 14).

Surendra's step mother has taken all the properties and money given by her husband and now is living in her parents' house.

'bās karitechen' = This nominal compound is used referring to the duration of action i.e. she is still living .

bhog-dakhal karitechilen

tāhār par se maribār par cātujye mahāsāy nyājya adhikāre binā bādhāy
se-sakal bhog-dakhal karitechilen (Bardidi p. 17)

After his death Mr. Chatterjee continued to enjoy it and established his right without any opposition.

'bhog-dakhal karitechilen' - it does not refer to continuative aspect as it is seen Mr. Chatterjee continued to enjoy it. So 'bhog dakhal karitechilen' practically refers to the total action without indicating the intermittent duration and thus though the form shows the duratives/imperfective aspect but still it indicates the perfect.

Desiderative :~~It is such type~~

§ 209. It is such type of compound which refers to the action or state in itself which is desired to. The auxiliary 'cāoyā' is used in combination with the preceding infinitive. The text shows that the verbs of intellection, verbs of senses, verbs of movement and verbs

of effort and physical activity are used in determining the desiderative aspect. They can be shown in the following examples.

Verb of intellection

jānāite cāhe

tāi māḥabī bidesē giyā ei akarmaṇya sarī sārābhijñā udāsIntike
jānāite cāhe je se ekjan chila (Bardidi p. 8)

So Maḥabī went away and desired to make this incompetent inexperienced life and indifferent one understand that she was somebody (to be noted).

It is desiderative in the sense that Maḥabī desires to make in understand..

The desiderative aspect is forced by ^{having} present or imperfect stem form with 'cāh' (= to desire) to indicate past 'action'. So here 'jānāite cāhe' is ^{used} ~~need~~ in the sense of 'jānāite cāhiyāchila,' the past perfect.

Verbs of senses

cāhite cāy

tābe sārādin megher par sūrya uthile, hathāt yeman loke sedike cāhite cāy.
kṣaṇakāl janya yeman mane thāke nā je sūryer pāne cāhite nāi (Bardidi p.9)

But after a cloudy day when the sun suddenly appears and ~~proper~~ people want to look to it, forgetting for a moment that it is not proper to look up at the sun.

Here 'cāhite cāy' illustrates desiderative aspect but it is used in the *gnomic* sense which refers to the universal truth.

dekhite cāhe

ekhan sabāi kahe 'bardidi', sabāi bale māḥabī bārīr poṣā kukurtā
parjanta dinānte ekbār bardidike dekhite cāhe (Bardidi p. 5)

Now to everybody who is (indispensable) Bardidi or Maḥabī, the pet dog in the house, too, wants to see Bardidi once in a day.

Everybody in the family loves Bardidi. They want to see her at least once a day. 'dekhite cāhe' signifies the desiderative aspect.

dekhite icchā kare

śānti balila, tomār bardīdīke āmāro barā dekhite icchā kare, tāke
ānbe ta ? (Bardīdī p. 15)

* I am also anxious (i.e. desirous) to see your Bardīdī *, santi said,

* Are you not going to call her ?

Here 'dekhite icchā kare' is simply a statement intensified with the adverb

'barā' = very, also ,

jāite cāhiyāchila

tini se kathā samasta balilen, ei batsar pascimer bisvabidyālaye sarbocca
sammaner sahit suren M.A. pās karile bilāt jāite cāhiyāchila, kintu
nitānta anyamanaska prakṛitir lok baliyā tāhār pitā sāhas kariyā
pāthāite cāhen nāi (Bardīdī p. 12).

He told me everything, this year suren passed M.A. with highest distinction
from a university in the west and he wanted to go to England (Bilat), but
his father did not dare to send him (there) because of his absent-minded
nature.

Here 'jāite cāhiyāchila' (wanted to go) and 'pāthāite cāhen nāi' in the
sense of 'pāthāite cāhiyāchilen nāi' (= did not dare to send) both are
used in the sense of desiderative.

&

Verbs of effort

upārjan karite cāo

tāte cale nā tāi tumi upārjan karite cāo ? (Bardīdī p. 3)

'Do you want to earn something because that (father's income) is not
sufficient? '

Here 'upārjan karite cāo' simply refers to the desire of subject 'you'
and thus it is desiderative.

dakhal karite cāy

mathur bābu hāsilen - se tomār samasta dakhal karte cāy nā tumi tār
sarbāsva dakhal karte cāo - koṇṭa ? (Bardīdī p. 17)

Mathurbabu laughed, " She wants to occupy all your property or you want to occupy all her property - " which one ? "

'dakhāl karte cāy/cāo' signify desiderative aspect as tense, two sentences indicate the desire of occupying the property and the forms signify the present tense.

dakhāl karite cāy

golāgāyer rāmtanu sānyāler bichābā putrabadhū kothā theke etadin pare phire ese āmār samasta dakhāl karte cāy (Bardidi p. 17)

'The widow daughter-in-law of Ramtanu Sanyal of Golagaon has come back (I don't know) from where and now wants to occupy all my property.

'dakhāl karte cāo' = (~~want~~ want to occupy)

same as desiderative found in the previous expression.

Verb expressing relation in terms of a thing or person.

dite cāo

bhābtā mathurbābu bes' bujhilen - bichābāke phāki dite cāo ta ? (Bardidi p.17)

Mathurbabu understood well what he meant he said " You want to deprive the widow of her properties, is it not ? "

dite icchā hay

ami tāhāke bālyakāl haite jāni, tāi tāhāke doṣ dite icchā hay nā, sāhas hay nā, samasta strījālike doṣ dei - bichābāke doṣ dei .. (Bardidi p. 13)

I know her from her childhood, that is why I do not want to blame her, do not dare so ; I blame the entire womanhood, I blame the Almighty.

In the above passage all the verbs are in the form of present tense.

'dite icchā hay nā' (= I do not want) suggests desiderative aspect in negative sense.

Permissive

§ 210. This aspect is expressed by adding the auxiliary 'deoyā' # 'to give' to the infinitive⁵. The auxiliary 'deoyā' gives the impression ' to allow '

or 'permission'. Sometimes the auxiliary para (= 'to be able') also expresses the same meaning. The sense of permission is restricted to certain number of verbs. In 'Bardidi' the examples are available in verbs of movement, verbs expressing relation in terms of thing or person. The examples are the following.

kāḍite dila Verb of emotion

kichukṣaṇ kāḍite dila (Bardidi p. 12)

(She) allowed her to weep for some time.

'kāḍite dila' = This compound suggests permissive aspect as she allowed her to weep for sometimes. Here 'kāḍite dila' expresses preterite tense. Here the verb 'kāḍā' though expresses emotion but when the question of permission arises it represents physical activities and thus the permissive aspect is possible.

Verb of movement

āste pāren

tāhār par bardidir sandhān laibār janya jijnāsā karila - ekhāne strīlok icchā karile āste pāren, āmarā se bandobasta karte pāri, āpnār jyestha bhagānīr thikānā jānte pārie tākeo sambād dite pāri (Bardidi p. 11).

Then, in order to find out Bardidi, he asked (assured) him - women are also allowed here to visit (patients) we can arrange for it.

'āste pāren' indicates permissive aspect as it suggests that the women are allowed to come.

Verb expressing relation in terms of a person or a thing.

thākite pāribe

tumi āmar bāritel thāka jatacin kona cākrir upāy nā hay, tatadin svacchande ekhāne thākite pāribe (Bardidi p. 4)

You stay in our house. You can live (i.e. are allowed to live) here at ease untill some arrange for (your) service is made.

Madhavi's father has given permission to that man who came to him for service. So 'thākite pāribe' can be treated as permissive aspect in the future imperative.

Possibility

§ 211. The auxiliary 'pārā' = 'to be able' is used to denote the possibility of action. A few examples of verbs of intellection, verbs of movement and verbs of effort are found in the text of Bardidi. These are shown below.

Verbs of intellection

jānite pāre

prathamē se jānite pāre nāi je, Surendranāth nitānta anyamanaska prakṛitir lok (Bardidi p. 6).

At first she did not know that Surendranath was an absolutely absent minded man.

Here 'jānite pāre' does not express the potential aspect but it is interpreted as possibility of action in negative sentence structure.

Here 'jānte pāre' indicates the 'possibility of knowing' which she ever gets.

jānte pāri

kintu tomār ki kaṣṭa jadi jānte pāri (Bardidi p. 15)

But may I know (i.e. is there any possibility of knowing) what is your want.

'jānte pāri' = though 'pārā' = 'to be able' is added to the main verb normally to denote potential action but here 'jānte pāri' is regarded as possibility of knowing.

jānite pārilām

manoramā tāmāsā kariyā uttar liṭhila - tomār patre anyānya sambāder

madhye jānite pārilām je tumi bāṛite ekṭi bādar puṣṭiyācha (Bardidi p. 7)

Manorma replied to the letter with a joke. She wrote 'from your letter, among other informations, I learnt (i.e. it is possible for me to know) that you are taming a monkey in your house'.

Here 'jānite pārilām' does not seem to be denoted as potential as it appears from the context that here 'jānite pārilām' signifies possibility ; that means it was possible for her to be able to know from the letter.

Verbs of movement

dekhte āste pāren

āmār bāsā brajarāj^hbābur bā^hīr nīkatel, āj tākē āpnār abasthā jānāba,
jadi icchā karen tūni dekhte āste pāren (Bārdīdī p. 11)

My residence is near to Brajarajbabu', I will let him know about your conditions to-day. If he desires, he can come over and see you.

Here 'dekhte āste pāren' (= can come) describe statement and hence signifies the possibility of coming to see (him).

bāhīr haiyā paṛibe

bhitarer pratyek nārī jena chī^hriyā bāhīr haiyā paṛibe (Bārdīdī p. 21)

As it every intestine seemed to be tearing out.

Here 'bāhīr haiyā paṛibe' shows the possibility of action enhanced by the adverb 'jena' (= as if).

Verbs of effort

upakār karite pāre

ekjan bandhu tāhāke parāmarsā dila je tāhār mata buddimān chele bilāt
jāite pāri^hle, bhabis^hyate anek unnatir āsā āche^h svadesē phiriyā āsiyā
se k^heker upakār karite pāre. (Bārdīdī p. 1)

A friend of him advised him that if an intelligent boy like him can go to Bilat (England) there were chances to prosper. He could help a lot of other people after returning to homeland (that means there will be all the possibilities of helping other people after returning home).

In the last sentence 'upakār karite pāre' refers to, the future happening that means after he ^{comes} ~~comes~~ back he will help to others. So it gives the idea of possibility of action.

rākhṭe pāṛbe

eman karle ki jamidārī rākhṭe pāṛbe ? (Bardīdī p. 14)

Can you keep your estate (Zamindary) by this way ? i.e. Is it possible to keep estate by the way).

Here 'rākhṭe pāṛbe' is an interrogative sentence and refers to the possibility of action.

Potential

§ 212. It expresses the capability of performing action⁶. The auxiliary 'pārā' = 'to be able' can be compounded with the preceding infinitive verb stem. The semantic grouping of verbs viz. verbs of intellection, verbs of emotion, verbs of movement, verbs of physical activity and effort are found in determining the potential aspect ⁱⁿ the text. The examples from 'Bardīdī' are the following.

Verbs of intellection

bujhite pāre

ghorā garute bujhite pāre je, tāhār kṣudhā pāiyāche, ki ghum pāyāche -
tomār suro tāo pāre nā (Bardīdī p. 2)

Even the horses or cows do understand (= are able to understand) that they are hungry or they need to sleep, your suro cannot do even that.

'bujhite pāre' (= are able to understand) illustrate potential aspect i.e. they are able to understand.

bujhite pāre

jalkhābārer thālāṭī parjanta dekhile se ājkāl bujhite pāre, ihāte
Bardīdīr sajatna sparsā ghaṭiyāche (Bardīdī p. 5)

Even seeing the breakfast on a platter, now-a-days, he can understand that it has received the careful touch of Bardīdī.

'bujhite pāre' (= can understand) gives the impression of potential meaning.

bujhite pāre

...sei kebal bujhite pāre je cākṛir janya 'master8 bābur ektil udyog nāi, icchāo nāi, jāhā āpātatai haiyāche, tāhātai se param santuṣṭa (Bardidi p.6).

Only she could realise that the 'Master' had little interest in his job, he did not like it. He was only too happy with the present arrangement. Here 'bujhite pāre' is used in the sense of potential aspect as it appears that she is the only person who is able to understand the mind of masterbabu.

bujhite pāre

Manoramā nitya āse, anyānya kathā hay - sūchhu a kṛatā ān hay nā. māchabī dukkhita hay, manoramātāhā bujhite pāre. (Bardidi p. 13)

Manorama daily comes to her, they talk each others matters but not that one, Manorama can realise that Machabi gets pained at it.

'Manoramā bujhite pāre' = there 'bujhite pāre' (= can understand) signifies potential aspect.

bujhite pāre

tāi baliyā sībchandrēr strī je māchabī ke abajhā bā amarjādā kare tāhā nahe, kintu se eman bhābtī dekhāiyā jāy, jēhāte māchabī bes' bujhite pāre je ei nutan strīloktir ^{ākhān} ān tāhār mānāy nā (Bardidi p. 16)

But, for that matter, it is not that Sibchandra's wife ignores or disrespects Machabi, but she leaves enough indications to let Machabi realise that hereafter it does not look proper to do anything without the permission ^{or} advice of this new mistress of the house.

Māchabī....bujhite pāre ... mānāy nā , here Machabi realises .. that it is not proper. It refers to potential aspect.

bujhite pārita

bardidike āsibār janya anurodh karā je tāhār mānāy nā, bhāla sūnite hay nā, etā se moṭei bujhite pārita nā (Bardidi p. 8)

He could not at all realise that it did not look proper for him to request Bardidi to come back.

The first two sentences are passive voice, the verb 'mānā' never occurs in active construction. In principal clause 'bujhite pārā' expresses the potential in negative sense as in he was unable to realise.

bujhite pārila (na)

Kintu māchabī tāhā bujhite pārila nā (Bardidi p. 17)

But Machabi could not understand what he said

Verbs of emotion

cup kariyā thākite pāre

Khāniktā kāj jeman se utsāher sahī karite pāre, bāki-~~stukur~~ se teman nīrāb ālasyabhābe chāriyā diyā cup kariyā thākite pāre takhani ekjan loker prayojan - se uskāiyā dibe (Bardidi p. 1)

He can do some jobs with enthusiasm, but for the rest he can sit quietly in idle submission and then he needs some one who raises him (to work). These sentences are used practically in the sense of narrative but the verb 'thākite pāre' expresses potential meaning.

Sāhas karite pāre

B.A. kāsar cheleke je parāite sāhas karite pāre, antatah tomār choṭa bonṭi-ke se niscayi parāite pāribe - (Bardidi p. 4).

One who can dare taking classes for, a B.A. student should be, at least, able to teach your young sister.

'Sāhas karite pārā' - here the auxiliary 'pārā' is used to denote the potentiality of action.

saite pārle (nā)

ektā sāmānya kautuk saite pārle nā bon (Bardidi p. 12)

You could not stand a simple joke, sister !

Verbs of movement

jāite pāre

sabāi bilāt jāite pāre nā, kintu eman jībāta m mritter mājhā mājhī haiyā o
sakalke din kātāite hay nā (Bardidi p. 2)

~~In the first sentence everybody cannot go abroad~~ Everybody cannot go abroad (here
England) but one need not live like this, half dead and half alive.

In the first sentence 'jāite pāre' describes the potential aspect in negative
sense.

jete pārba

aneksaṇ pare phiriyā āsiyā kahila, tumi dekhe eso, āmi jete pārba nā
(Bardidi p. 12)

(She) came back after a long time and said "you go to see him, I cannot go".

Verbs of physical activity

upāy karite pāri

ki upāy karite pāri, kabe karite pāri kichui jānibār prayojan bibecanā
karile nā (Bardidi p. 3)

(But) you did not think it necessary to know what arrangement I could make
(for you) and when ?

uthite pāre

pārā pratibāsīrā ek mukhe rāygrīhinīr sukhayāti nā kariyā uthite pāre nā
(Bardidi p. 1)

The neighbours could not but praise mouthful about Mrs. Roy.

khāite pāre

je bārīr jinis cāhiyā khāite pāre nā, parer kāche ki se cāhite pāre ?
(Bardidi p. 11)

One who cannot ask for food in own house how can he ask for it from
the unknown ?

baliyā dite pārila (nā)

kintu bilāt jāibār ār kona upāy āche kinā, tēhāo se baliyā dite
pārila nā (Bardidi p. 2)

But he could not say if there was any other way to go to Bilāt (England).

parāite pāribe

āmār cheleke parāite pāribe ? Surendra khusī haiyā kahila, pāribe (Bardidi p.3)

"Can you tutor my son ? "

Surendra smiled and said, " Yes, I can ".

Here two sentences used in future tense compound verb 'parāite pāre'

^{is}
are used in the sense of potential aspect.

Verbs of effortcalite pāre

śidhu ei kāsīgaman ghaṭanāṭir par haite aītuku se beśi jāniyāche ye
bardidi bhinna tāhār ekdaṇḍa o calite pāre nā (Bardidi p. 9)

He has learnt most from this incident of Bardidi's travel to Kashi is
that he cannot spend an hour without (the help of) Bardidi.

Here 'calite pāre' is used in the passive sense which means Surendra
cannot spend an hour without Bardidi. So 'calite pāre' suggests potential
meaning.

cālāiyā laite pāre

ekdiner janyao se āpnāke cālāiyā laite pāre nā (Bardidi p. 7).

Even for a day he could not manage his work himself.

sampūrṇa karite pāre (nā)

Surendranāther prakṛiti o kataktā eirūp, bal, budhni, bharasā tāhār sab
āche, tabu se ekā jena kāj sampūrṇa karite pāre nā (Bardidi p. 1)

Surendranath's nature also was somewhat like this, he has everything such as
ability, intelligence and support. Yet, he, it seems, could not complete
a job on his own.

ārāl karite pāritām nā

āmi ta boḥ hay eman lokke cakṣer ārāl karite pāritām nā (Bardidi p. 7)

I, probably, could not leave a man like him out of sight even for a moment.

sāmbaran karite pāriyāchila

gāroyān konorūp as'ver beg sāmbaran karite pāriyāchila (Bardidi p. 11)

The coachman could somehow control the speed^{of} horses.

sāmlāite pārila (ā)

mādhavī ā sāmlāite pārila nā - cakṣe āncal diyā kādīyā phelila (Bardidi p.12)

Madhavi could not control herself - she covered her eyes with her cloth and wept.

In the first sentence 'sāmlāite pārila nā' (= could not control) expresses the idea of potential action in past tense. It is used in negative sense as it appears here that she could not control herself.

Verbs expressing relation in terms of thing or person.

dite pāra

Surendra balila, āmāke ektā cākri kariyā dite pāra (Bardidi p.2).

Surendra asked 'Can you get a job for me ?'

Here 'dite pāra' (= can you get) is in the form of interrogative sentence and is regarded as potential meaning.

dite pāri

brajarājbābu ~~amr/au~~ hāsiyā balilen, āmi cākri dite pāri e sāmādh tomāke ke dile ? (Bardidi p. 3)

Brajarajbabu smiled gently and asked 'who gave you this information that I could give you a job * ?

dite pāri

āmi nīje jadio konao cākri dite pāri nā, kintu jāhāte kichu jogār hay, tāhār upāy kariyā dite pāri (Bardidi p. 3)

I cannot give you any job but I can arrange something so that you can get one.

dite pāren

tini āste pārben nā, āmār pitāke khabar dite pāren ? (Bardidi p. 11)

She will not be able to come here. Can you send a message to my father ?

Acquisitive :

§ 213. It signifies an action which is being acquired by the speaker. The auxiliary 'pāyā' (= to get) with the infinitive is used to indicate this aspect. The verbs of senses and the verbs expressing relation in terms of a person or thing are found from the 'Bardidi'

Verbs of sensesdekhite pāy

Lok jeman iṣṭa debataṭake dekhite pāy nā, sūchu nānti dekhiyā rākhe"
(Bardidi p. 9)

People cannot see their worshipped deity, then only remember the name.
Here 'dekhite pāy' is regarded as acquisitive aspect because 'dekhite pāy' literally indicates that he cannot get to see their worshipped deity.

dekhite pāy

ājkal se jena dekhite pāy, tēhār bardidir aśim bhāṇḍār saśim haiyāche
(Bardidi p. 9)
Now-a-days he can almost see that his Bardidi's unlimited treasures has now been limited.

'dekhite pāy' = 'dekhite pāyā' denotes the meaning of acquisitive aspect.

dekhite pāila

jata bhābila, tata se dekhite pāila je bandhu thik baliyāche - bhikṣā kariyā khāoyā bhāla (Bardidi p. 2)

The more he pondered (over it), he realised that his friend was right - it was better to beg and live (than to stay home like this).

Here 'dekhite pāila' seems to be acquisitive in the sense that Surendra realised or came to know that begging is better than any other work.

dekhite pāila

erūp paribārer madhye surendranāth ektā nūtan dharaṇer jīban atibāhita karibār upāy dekhite pāila (Bardidi p. 5)

In such a family Surendranath found a scope to live a new way of life.

'dekhite pāila' seems to be termadas acquisitive in the sense that surendranath visualised a new way of life living with Machabi's family.

dekhite pāila

kathātā tēhār kāne gela nā, kintu din dui tin pare jakhan se dekhite pāila dastār samay āhārer janya ār pīrāpīrī hay nā (Bardidi p. 8)

He did not pay heed to these words, but after two three days when he noticed that there was no more insistence for him to take food by ten o'clock.

Here 'dekhite pāila' gives the idea of acquisitive as the context shows surendranath came to know that Bardidi left for kasi and every thing in this family turned into a mess.

dekhite pāitechila

surendra kalpanār cakṣe je ektu mukta bāyu, ektu svādhīnatār āḍok dekhite pāitechila (Bardidi p. 1)

surendra in his imagination, saw the light of freedom and free air.

Here 'dekhite pāitechila' (= could see) is regarded as ~~a~~quisitive aspect as surendra got to see in his imagination.

dekhte pābe

tini ele dekhte pābe, āmār kona kaṣṭa thākbe.nā (Bardidi p. 15)

" You will find that as soon as she comes, I will have no suffering".

'dekhte pābe' = the form expresses the possibility of action in future and 'dekhte pābe' gives the idea of ~~a~~quisitive aspect that means you will get to see that ..

sunite pāy

mādhavī pitār nikat se-sab sunite pāy, se-i kebal bujhite pāre ye cākṣīr janya māstār ~~lekhānā jhike pānā gāṣṭhā~~ bābur ektāl udyog nāi, icchāo nāi (Bardidi p. 6).

Madhabi even hear about all these from her father, she only understands that this home-tutor has no initiative nor any desire to search for a job. Here 'sūnite pāy' shows that Madhabi comes to know about all, these from her father which give impression of acquisitive meaning.

sūnite pāy

cabbis ghaṇṭā iyār niye base thāṅkle ki e-sab kei sūnite pāy (Bardiḍi p.14)

Can one who spends twenty four hours in pleasure with friends hear all these ?

Verb expressing relation in terms of a thing or person.

pāi

tāhār par cakṣu muchiyā balila, āmi a jībanajātanā pāi, tāte kṣati
nāi (Bardiḍi p. 15)

Then she swept her eyes and said * It is no harm if I get pain for the whole of my life.*

CHAPTER- V

Aorist stem and aspect with reference to Bardidi

§ 214. The aorist stem system as already discussed earlier is the root form in combination with tense and personal terminations. This stem form has several aspectual values in different contexts. The aorist stem normally gives the idea of gnomic, concentrative, habitual, instantaneous and narrative.

Aorist present

সময় ৭৩ বর্ষ

§ 215. The aorist present is used in association with the present moment of time which is applicable in all times to come. That is why it is called a timeless tense. In all languages 'now' means a time with appreciable duration. So it happens in Bengali that the present tense with considerable duration is expressed by present stem and the present tense with no duration either gnomic or timeless action is expressed by aorist stem. For aorist present either it is gnomic or timeless indefinite. Verbs of intellection express the action already taken place in past and extends into present. Verbs of physical activity are not found in the text. The text shows occurrence of all other verbs such as Verbs of senses, verbs of emotions, verbs of change of state, verbs of movement, verbs of effort, verbs of transferring. The examples from Bardidi are the following.

Verbs of intellectionbujhe

śibcanderer strī ki śūḥu e kathā bujhe nā ? (Bardidi p. 16)

Is it that śibcandra's wife does not know this ?

Here 'bujhe' simply refers to aorist present as it indicates an action which is inherent in him.

bhābe

bārīr prabhu haite sarkār, gomastā, dās, dāsī sabāi bhābe bardīdīr kathā,
sabāi tāhār upar nirbhar kare (Bardīdī p. 5)

Everybody in the house, the master, the steward, the clerk, the servants,
and maids, all remember 'Bardīdī', everybody depends on her.

Here 'bhābe' describes aorist present of indefinite action, but in reality
'bhābe' refers to the timeless action.

bhābe

mādhavī takhan svāmīr kathā bhābe (Bardīdī p. 5)

Madhavi then remembers her husband.

Here 'bhābe' does not actually mean the present time. It represents the
action started and reached in the middle point which is considered here.
So 'bhābe' includes the meaning 'to remember' and suggests a single point
of action which indicates timeless action.

mane thāke

prāthakāle cā thāṇḍā haiyā jāy, se hayta khāy nā, jalkhābār hayta sparsā
karite o tāhār mane thāke nā.. (Bardīdī p. 6)

In the morning the tea becomes cold, he does not drink it, he even forgets
to touch his breakfast.

In this passage the author is narrating the situation in present tense to
signify the action happening every day as a routine and hence aoristic .
Here the author is stating the facts that it is Surendra's daily routine
of not eating food not even to touch his breakfast.

bisvās kari

tomāke āmi khub bisvās kari - sejanya cintita hai o nā (Bardīdī p. 13).

I have full faith in you, don't be worried.

'bisvās kari' (= have full faith) refers to aorist present of indefinite
sense.

Verbs of sensesdekhite pāy

kintu pūrber mata teman ār mane dhare nā, sab kājei jena ektu truti
dekhite pāy ektu khūt khūt kare (Bardidi p. 13)

But he does not like things as before, in everything he finds fault and
he grumbles at those.

All the verbs in the present tense are used in indefinite sense and hence
aoristic present.

Verbs of emotionānanda dhare nā

Santoshkumārer ānanda dhare nā (Bardidi p. 19)

Santosh Kumar's delight is limitless.

bhay hay

Sekhāne je se kakhanao chila e kathā bhābiteo tāhār bhay hay (Bardidi p. 2)

The very thought that he ever lived there makes him panicky.

atibāhita hay

emni kariyāi sakaler jībaner prabhāttā atibāhita hay (Bardidi p. 1)

(Sometimes he would guess to himself) may be everybody passes one's
morning years of life like this.

jvale pure jāy

Se svānīke anujog kariyā kahe, tumi nije jamidāri nā dekhle sab je
jvale pure jāy (Bardidi p. 14)

She sometimes complaints to her husband and says * If you don't look
after your estate by yourself, everything goes up in flames*.

Here 'jvale pure jāy' (=goes up in flames) refers to general statement.

paralokgaman karen

brajabābur gr̥h̥inī jedin paralokgaman karen sei din haite e sāmsāre ār
str̥īkhaṭā chila nā (Bardidi p. 5)

The day Brajababu's wife left (lit.leaves) for the other world, this family lost its order.

Here the past event is expressed by aorist present form 'paralokgaman karen'. It is a general statement.

Verbs of movement

āse

eman ta anek āse (Bardidi p. 17)

There are plenty of such people coming (literally 'come') always.

Here āse (= come) is regarded as aoristic present signifying indefinite time relation.

cale nā

pā ār cale nā (Bardidi p. 21)

My legs do not move.

'cale' (= moves) refers to a simple present tense signifying a general statement.

prabes' kare

prajār ākul krandan mājhe mājhe śānti debīr karṇe prabes' kare (Bardidi p.14)

The wailing cry of the distressed subjects sometime reaches the ears of santidevi.

Here 'prabes' kare (= enters/reaches) indicates present tense, as it happens regularly.

Verbs of effort

tārā pariṇā jāy

tāhār par kichudīn jamidārī dekhibār tārā pariṇā jāy (Bardidi p. 14)

After that, for some days there is urge to see for himself the estate's work.

'tārā pariṇā jāy' = It is an aorist present expressing statement.

pās kare

eikhānei surendra tāhār kuṇi batsar bayase M.A. pās kare ; Kataktā tāhār nijer guṇe, kataktā tāhār bimātār guṇe. (Bardidi p. 1)

Surendranath passed (lit. passes) MA here at the age of twenty partly to his own credit and partly to his step-mother.

In this sentence the present tense of 'pās karā' (= to pass) is used in the sense of past. Surendranath passed MA at the age of twenty..... So here author stated the situation in present form. He wants to express the past happening using the present form.

Verb of transferring

pāuchāy (nā)

temāri kāne kebal e-sab pāuchāy nā (Bardidi p. 14)

* Those do not reach only your ears *

Here 'pāuchāy' (= reaches) gives the idea of a statement and is expressed by present tense. It is a timeless action.

Gnomic Present :

§ 216. The general or 'universal truth' is known as 'gnomic'. According to Mario Pei¹ the gnomic present is defined as the 'present tense when denoting a permanent situation or periodically recurrent action without particular emphasis or definite indication of the temporal aspect.

G. N. Leech² has pointed out that the unrestricted use of the present tense which is found with verbs expressing states. It is so called because it places no limitation on the extension of the state into past and future time. According to him the simple present tense is suitable for the expression of 'eternal truths' e.g. Hydrogen is the lightest element, Two and two make four etc. A few examples of gnomic present tense found in Bardidi' are shown below.

Stative Verb

āche

jāhār rūp āche, se dekhāibeī, jāhār guṇ āche, se prakāś' karibeī, jāhār hr̥daye bhālabāsā āche - se bhālabāsbeī, mādhavī latā rasāla br̥kṣa abalamban kare, ihā jagater rīti (Bardidi p. 13)

One who has beauty must show oneself, one who is virtuous must express those someday, whose heart is full of love, must love someone, Madhabilata (a creeper) takes recourse to a succulent tree for support, this is the rule of the world.

This passage illustrates more statement. This whole passage is treated as gnomic present as it expresses the universal truth.

pīrita hay

tabe sārādin megher par sūrja uthile hathāt jeman loke sedike cāhite cāy kṣaṇakāler janya jeman mane thāke nā je sūrjer pāne cāhite nāi kimbā cāhite cakṣu pīrita hay (Bardidi p.9)

But after a cloudy day, if the sun suddenly comes out people like to look to it, for the moment they forget that one should not look to the sun or if one looks at it the eyes get sore.

'pīrita hay' is represented as gnomic present as it suggests general truth.

Verbs of intellection

jāne

svāmīr drabye strīr adhikār, e kathā ke nā jāne , śibcandrer strī ki sūchu e kathā bujhe nā ? śibcandra nā hay mādhavīr bhrātā kintu se mādhavīr ke ? paper janya se nijer adhikār chāriyā dibe kena ? (.Bardidi p. 16).

The wife has all the rights over her husbands belongings, who does not know this ? So it that sibchandra's wife does not know this ? Sibchandra may be Madhavi's brother but who is Madhavi to her (Sibchandra's wife). why should she give up her authority to another ^{tak}underlying.

'jāne' signifies gnomic present because it is true that wife has all the rights over her husband's belonging.

jāne bojhe

~~Verbs of intellection~~

burā bayaser e dukhā burātei bojhe (Bardidi p. 4)

The old people realise the grief, at an old age.

Verb of emotionrāg kare

brajabābu dukhita bhābe iṣat hāsiyā balilen, se baner paśu, tār upare
ki rāg kare ? (Bardidi p. 12)

Brajababu said to her with a sad smile, "He is like a (an innocent) jungle
animal, what is the use to be angry with him ? "

'rāg karā' means 'to become angry' which refers to the universal truth
that no one should be angry with jungle animal.

Verbs of change of statejāy nā

e jībaner kata sādā, kata ākāṅkṣā ! bidhabā haile kichu se-sab jāy nā.

(Bardidi p. 5)

In this life women have so many things to long for, to desire. All these
do not go away only because one is widowed.

e jībaner kata Se sab jāy nā - is a gnomic present, because it is
a universal truth. 'All those do not go away' here 'jāy nā' (= not go away)
simply refers to the gnomic present.

bāriyā jāy

je, akṣar'er pāne cāhilei mānuṣer buker byathā bāriyā jāy nā, kimbā tatkaṣaṇāt
dhavādhari kariyā tāhāke bāhire lai yā jāibār prayojan hay nā (Bardidi p.19)
That by watching letters only a man's chest pain does not increase or one
need not to carry him, then and there, out.

[Referring to the context here 'akṣar' means 'letters' written in accounts
and deeds]

These above two sentences are negative constructions. Here (bythā) 'bāriyā
jāy nā' (= does not increase) and 'bāhire lai yā jāibār prayojan hay nā'
(= one need not to (take) out) ^{are} known ^{as} gnomic present which signifies
universal truth that a man's chest pain does not increase just by watching
letters, so one need not to carry him out.

jvaliyā uthite o pāre

e prīthibīte ek sampradāyer lok āche t̄ahārā jena kharer āgun dap kariyā
jvaliyā uthite o pāre t̄abār khap kariyā nibiyā jāite o pāre (Bardidi p.1)

There are a class of people in this world who behave like a haystack on fire.
(They) may flare up suddenly and may go off similarly.

Here 'jvaliyā uthite pāre' and also 'nibiyā jāite pāre' consisting of three
verb combination suggest gnomic present tense which describes the universal
truth

Verbs of physical activity

kariyā thāke

āhā ! sapatnīputrer janya ke kabe eta kariyā thāke (Bardidi p. 1)

Ah ha! who ever does so much for a step-son.

The compound verb 'kariyā thāke' refers to gnomic present which gives the
idea of general truth that no body does so much for a step son.

jogāiyā dey

tāhāder pichane sadā-satbadā ekjan lok thākā prayojan - se jena āsryak
anusāre khar jogāiyā dey (Bardidi p. 1)

They need someone to be always present behind them, who will supply straw
as and when needed (to keep them on).

Here the verb 'jogāiya dey' expresses the idea of gnomic present as it appears
here that the action of supplying ~~straw~~ straw to such person who needed (to
keep them on) then signifying the action simultaneous with the present
moment. So this sentence is a general statement and expresses gnomic present.
It refers to such incident which is always true in case of those person, who
are wreckless.

Verbs of effort

sandhān kare

garam bodh haile tabe loke pākhar sandhān kare. Surendranāth pustak haite
mukh tuliyā kahila, pramīlā, bardidi ekhāne nāi nā ? (Bardidi p. 8)

People search for a fan when it becomes too warm, Surendranath raised his
head from ^{his} books and enquired, 'Pramila, Bardidi is not here, isn't it ? '

'sandhān kare' (= search) refers to the universal truth as explained above.

ceṣṭā karite hay

khālbār ceṣṭā je āpnāke karite hay, āśraye ṣṭhāntukā je nijekā khūjīyā laite hay, kimbā nidrā ebān kṣudhār mājhe je ekṭu prabhed āche - eikhāne āsiyā se eibār pratham śikṣā karila (Bārdīdī p.2)

(After coming over here he first learned) that one has to procure ones own food, arrange for ones own shelter and there is a difference between the two needs, food and sleep.

In this passage the author is describing the general statement using aorist present forms like 'ceṣṭā karite hay', 'khūjīyā laite hay', All verbs are in the form of aorist present. This can be termed as gnomic present.

Verb expressing relation in terms of a person and a thing.

jvalā cale(nā)

pradīper śikhā jakhan kamīyā āsite thāñke - eikṣudra kāthitir takhan prayojan - uskāiyā dite hae eti nā haille taila ebān salitā sattve o pradīper jvalā cale nā (Bārdīdī p. 1)

When the flame of the lamp gets dimmed, this small stick comes to use - to raise up the wick, without this the lamp does not burn, despite having the oil and the wick.

Aorist past

§ 217. The aorist past refers to the past without expressing anything about the connexion with the present moment. It is used when the indication of time is unspecified. It is the indefinite past which can be referred to as 'aorist past'. The aorist past expresses various aspectual meanings. It includes concentrative meaning when the action is considered to be indivisible whole that is the whole action is considered to be concentrated into one point. The aorist past includes 'momentary' or 'point' action which means the action happened in a moment. It also suggests instantaneous, habitual and narrative aspects (discussed later).

Aorist past indefinite.

§ 218. Very often a sentence contains no indication of time and yet the aorist past may be required, because a special point of time is implied by the context or by the whole situation. Thus tumi kemaṇ ghumale ? ('How did you sleep ?'. The implication is in the right just passed or when a person just on his arrival instead of saying ekhaṇ esechi (= I've just come) says ekhaṇ etiāṇ (= just reached) to interpret the total action without mentioning its duration. Examples of aorist past are shown from 'Bardidi'.

Verbs of intellectioncinīta

ekjan mājhi cinīta, se kahila, lāltāgāyer jamīdār (Bardidi p. 22)

One of the boatmen knew him, he said, "The Zamindar of Laltagaon".

Cinīta = knew. It is simply a past indefinite of the verb cinā (= to knew).

Here the ending for the ~~past~~ past (habitual - ita) is used.

cintā karila

jamīdār suren rāyer kathā se samasta din cintā karila, mādhābī bhābila, suren ray : nānti barā paricita (Bardidi p. 18)

For the whole day she spent in thought about the landlord. Madhabī mused, "Suren Roy !. The name is quite familiar !"

Here 'cintā karila' (= thought) refers to past indefinite tense suggesting complete past action. The adverb 'samasta din' (= whole day) signifies the duration of action happened in the past.

jānīta

e kathā je nitānta satya, se tāhā jānīta, anēk^kshāṇ pare manoramā balila, kājtā kintu bhāla hay nī (Bardidi p. 12)

She knew that these words were absolutely true. After a long while Manorama said "This is not a right thing that you have done".

The verb 'jānite' gives the idea of completed past action. Though it takes the 'ita' - ending (the past habitual), It is simply because the root 'jān' 'to know' does not take -*īām* in the sense of remote past. It gives the idea of past tense.

jāniten

Surendrer pitā rāymahāsāy ihā bahudīn haite jāniten ebām āsā
kariten (Bardidi p. 14)

Raymahasay, surendra's father knew about it for quite long time and it was expected to him.

jāniten = Here the verbal ending -*ita* is used in the sense of past. Here in this context, the sense of perfect is indicated by the adverb 'bahudīn haite' (= for quite a long time)

kahite jānita

bes 'i kathā se kahite jānita nā, (Bardidi p. 4)

He did not know to talk much.

Here 'kahite jānita' is the past indefinite form but it denotes surendra's habit of not talking much. It gives the idea of simple statement. The following examples show the same explanation.

bujhile

Surendra kathātā teman bujhile nā balila bābā āshen, asubichā ār kī
āche ? (Bardidi p. 12)

Surendra did not quite understand what is meant, he said ' Father will come what is difficult about it'.

boḥh haīta

e sakal tāhār nikaṭ bara rahasyamay boḥh haīta (Bardidi p. 6)

All these seemed to be matters of a mystery to her.

boḥh haīta

'dāo' balite tāhār konarūp ovidhā boḥh haīta nā, kena nā jagater kona
ādab-kāyḍā se jānita nā (Bardidi p. 8).

He did not hesitate to tell her to write about it because he did not know anything about.

jñān haila

pardin surendrer bes' jñān haila kintu bardidir kathā kahila nā. (Bardidi p.11)

The next day Surendra regained his sense well but did not mention about Bardidi.

mane haila

takhan surendranāther mane haila, e saṁsāre ektu paribartan ghatiyāche
(Bardidi p. 8)

Then surendranath felt that there had been some changes in this family.

In the first sentence 'mane haila' (= felt) refers to the prior context.

(Madhavi left for 'kasi' (Benaras) Her meticulous and careful touch in

every household matters was missing badly and after two or three days it

gradually occurredⁿ in surendra's mind that there had been some changes in the house). 'mane haila' = literally means occurred in surendra's mind, i.e.

surendra felt. It then appears to be past indefinite which refers to the

prior situation that some changes had ^{been happening} appearing since two or three days.

Verb of senses

śunite / pāṭa

śānti mājhe mājhe śunite pāṭa kintu svāmīke jānāite sāhas karite nā
(Bardidi p. 16)

Occasionally, Śanti came to know about it but she dared not to inform it to her husband.

Here 'śunite pāṭa' (= came to know) refers to past tense but the adverb

'mājhe mājhe' (= occasionally) gives the impression of repetitive aspect.

Verb of emotion

hāsilen

brajabābu ābār hāsilen (Bardidi p. 4)

Brajabābu smiled again.

Here 'hāsilen' is simply indefinite past but the adverb 'ābār' suggests that the action is being repeated once again.

pūrṇa karite haita

anek anusandhān kariyā tabe prārthanā pūrṇa karite haita, kintu kakhanao se bale nāi dite pāribe nā (Bārdidi p. 5)

His desire could be met after a strenuous effort (search), but she never said 'no' to supply those.

Here 'purna karite haita' refers to the indefinite past. The following examples are offered to the same explanation..

bidāy kariyā dilen

ār subichā nāi dekhiyā mathurbābu elckesiṭke bidāy kariyā dilen (Bārdidi p.15)
Seeing the things becoming difficult, Mathurbabu sent Elokasi off from there.

bisarjan dite haita

etadbhinna parīksār batsar pūrba haitai tākake samasta rātri sajāg rākhibār janya tākār nijer nidrāsukh bisarjan dite haita (Bārdidi p. 1).

Apart from that, in the year of examination, in order to keep him awake for the whole night, she had to forsake her own (pleasure of) sleep.

bhuliyā chila

se āj pāc batsar haita, bhuliyā chila, - ābār bahudīn pare mane parila
(Bārdidi p.18)

It is five years now, she forget about it, after many days she again remembered it.

lajyā karita

mādhābīr jena ektu lajjā karita (Bārdidi p. 9)

Madhābi perhaps felt a bit ashamed.

sammati dila

śānti mātā nāriyā sammati dila (Bārdidi p. 13)

Santi nodded her head and agreed to it.

Verbs of change of stateabhyās haiyā gela

Kranasāh e sakal erūp abhyās haiyā gela je, mādhavīr ār mane haita nā, ektā nūtan jīb tāhār sānsāre āsiyā dainandīn kārjakalāper mājhkhāntite nūtan rakamar chotā khāto upadrab tuliyāche (Bardidi p. 6)

Gradually she got used to all these (troubles) Madhavi did no longer mind it that a new creature has stonned in the family and created new types of small upsets in her daily household .

udbigna haila

mādhavī udbigna haila (Bardidi p. 10)

Madhavi became anxious.

udbigna haiyā paṛila

mādhavī tata adhik udbigna haiyā paṛila (Bardidi p. 11)

Madhavi became more anxious.

paṛiyā āsila

belā paṛiyā āsila (Bardidi p. 21)

The day was faded away.

Here 'paṛiyā āsila' refers a past complete action. Similar explanations are offered to the following examples.

kāṭhā haiyā gela

pramīlā ekebāre kāṭh haiyā gela (Bardidi p. 9)

Pramila was stricken with fear.

ghaṭā paṛiyā gela

śrīmkhalita jamidārīte āre śrīmkhalār ghaṭā paṛiyā gela (Bardidi p. 14)

Disciplinary measures were tightened in the disciplined estate (Zamindary)

chatrabhaṅga haiyā. paṛila

iyārdal o chatrabhaṅga haiyā paṛila (Bardidi p. 15)

The fun-makers too, were scattered.

'Chatrabhaṅga haiyā paṛila' - Here chatra bhaṅga haoyā (= having scattered) in combination with 'paṛila' gives the meaning of the active verb 'scattered' and thus indicates simple statement used in past tense.

haiyā uthila

lajjāy mādhavīr samasta mukh rāṅgā haiyā uthila (Bardidi p. 16)

Madhavi's face reddened from shame.

(rāṅgā) haiyā uthila = 'rāṅgā haiyā uthā' (= reddened) is interpreted as change of state. Madhavi's face became red. Here the action refers to the final or end point i.e. Madhavi's face turned to red.

lajjita haiyā paṛilen

hāsyer āchikya darsane rāymahāsāy biṣam lajjita haiyā paṛilen (Bardidi p.2)

At the burst of laughter, Ray Mahasay became very much ashamed (apologetic).

Here 'lajjita haiyā paṛilen' suggests an aorist past tense. The same explanations are the following .

āsilen

Verbs of movement

brajabābu ekākī surendrake dekhite āsilen (Bardidi p. 12)

Brajabābu alone ^{came} to see surendra.

gela

nitānta dukkhita mane takhan se bai āhite gela (Bardidi p. 10)

with a heavy heart she went to bring her books.

Verbs of physical activity

Kahila

pramīlāke kahila - pramīlā, baṛḍidir kēchē thōke kampās niye esa (Bardidi 5)

He told to Pramila, "Pramila, bring a compass from Bardidi".

kahila

surendra kathā kahila nā, mane mane bujhila - baṛḍidir āsā asambhab chātrati

kinā dayāpṛabas' haiyā brajabābuke sambād dila (Bardidi p. 11)

Surenāranath kept silent. He thought that it was impossible for Bardidi to

come here. But the student had, out of kindness, given the information to Brajababu.

kahilen

tāhār pitā kahilen, suren bāri theke pāliye escchila (Bardidi p. 12)

His father said, " Suren fled away from home ".

balila

tumi cale gele -

mādhābī mane mane balila, ki lajjā ! (Bardidi p. 9)

You got then left

Madhabi was bashful, said to herself " what a shame ".

Here 'balila' signifies past completed action,

balila

sānti tārātāri svānīr buke hāt diyā balila, cala, des' chere āmrā
kalkātāy jāi, sekhāne bhāla dāktār āche - (Bardidi p. 15).

santi promptly put her hands on her husband's chest and said, " Lets' leave our place and go over to Calcutta, good doctors we can get there ".

balila

tāhār par isat bhābiyā balāila (Bardidi p. 15)

He pained a little to think and said.

balāila

mādhābī mṛtya svāmīke uddes' kariyā balila (Bardidi p. 16)

Madhabi addressed to her late husband.

balila

pābnā jetār golāgāye mādhābīr swasūr bāri, sībcandra alpa hāsiyā balila..
(Bardidi p. 16)

Madhabi's in-law's house is in the village of gola in Pabna district.

Sibcandra said with smiling face.

balilen

pardin tini mādhābīke samasta kathā balilen (Bardidi p. 18)

The next day she told everything to Madhabi.

balilen

deyāler gāye surendranāther ekṭi chabi chila sei dike dekhāiyā diyā balilen,
ei, chabiti jadi cārjan brāhman diye nadīr tīre porāte pāra (Bardīdi p. 20)

There was a portrait of surendranath hung on the wall, she pointed out to it
and said, "Can you take this picture and take it to the riverside and burn
it with the help of four brāhmīns ? "

Baliyā dila

surendranāth pitār thikānā baliyā dile sei ghātraṭi sedin patra likhiyā dila
(Bardīdi p. 11)

surendranath gave him the address of his father and the student wrote a
letter on that day.

likhila

sarkār caliyā gele se manoramāke patra likhila sēse likhiyā dila (Bardīdi p.7)

After the accountant had left, she wrote a letter to Monorama.

Here 'likhila' denotes aorist past action. In a sense it is completive. After
Sarkar left she wrote a letter to Manorama.

Sikṣā karila

eikhāne āsiyā se eibār pratham sikṣā karila (Bardīdi p. 2)

After coming here he first learned this.

'Sikṣā karila' stands for aorist past tense.

(kāj) karite haite

sekhāne tāhāke bardīdir kāj karite haite, janenīr sneha jatna bilāite haite,
sekhāne ki esab kathā mane thāke (Bardīdi p. 19)

—Where she had to function as the elder sister, where she gave away mothers
care and affection, there these things never occurred to her mind.

(Kāj) karite haite, is interpreted as aorist past action since she had to
take care and affection (to Surendra).

jahāb dila

anyamanaska haiyā se jabāb dila - bhāla lāge nā (Bardidi p. 9)

Unmindfully he replied, 'I do not like it'.

jabāb dila' (= replied) suggests completed past action. The following examples show the similar explanation.

jijñāsā karila

madhavi sāgrāhe jijñāsā karila, kēman kare jānle ?

tār pitā ekjan barā ukil, kāl rātre tini esechen (Bardidi p. 12)

Madhavi eagerly asked, 'How did you know it'.

'His father is well known lawyer, he has arrived last night'.

calita (na)

Verbs of effort

śudhu dui bighā jamir upar nirbhar kariyā tāhār svargīya svagur mahāsayer
grāsācchādan calita nā (Bardidi p. 17)

He sent Santosh to enquire about the rest of the land where it was and to whom) because her late father-in-law did not run his household only on two bighas of land.

bācilen

Antu Jogendranāth bācilen nā, (Bardidi p. 4.)

But Jogendranath did not survive.

āndolan pariyaṅṅa gela

Mr. Khan Surendrer Bibāha haoyā ābasyak, ghataker ānāgonāy grāmmay āndolan
pariyaṅṅa gela (Bardidi p. 14)

Now there was the need to get Surendra married, the match-makers moved round and created sensation in the villages.

kāṅṅa haiyā gela

hāteī tomār kāṅṅa haiyā gela ! (Bardidi p. 3)

Did this serve all your purposes

samarpaṇ karite

jogendranāth baliyāchilen, mādhavī, je jīban tumi āmar sukher janya samarpaṇ karite, sei jīban sakaler sukhe samarpaṇ kario (.Bardidi p. 5)
Jogendranath told her, "Madhabi, the life you dedicated for my happiness, now you dedicate yourself for everybody's happiness .

preraṇ karila

pardin se dāsike diyā mathur bābuka sambād preraṇ karila je bāgānbātite, jāhāke ānā haiyāche, ekhani tāhāke tāraiya na dile tāhāke ār 'manager' er kāj karite haibe nā (Bardidi p. 15)

Next day she sent a message to Mathurbabu through her maid servant that the one who has been brought in the garden house should immediately be driven away, or else he would no longer be required to work as 'manager'. Here 'sambād preraṇ karila' (= sent) refers to past indefinite action.

Concentrative

§ 219. Concentrative meaning of the aorist past refers to such action which can ~~past tense~~ be viewed as a total event or a state to a single point i.e. the action is surveyed at a glance from beginning to end³. According to Delbruck⁴ it is a punctual/point-action tense as the action is perceptible from the stand point of its completion or result. It does not indicate the intermediate duration of time. Smyth⁵ in his 'Greek grammar' uses this tense termed as 'concentrative'. Forsyth⁶ uses this term 'semelfactive' 'denoting the performance of a single one of those normally repeated or continuous acts'. He has given examples from Russian where the verb 'jump' signifies the repeated action 'jump up and down' ≠ but by adding the infix -ly- to the root it means 'jump once'. So the term 'semelfactive' expresses an action occurring once without referring to its continuation. Examples from Bardidi are shown below.

Verbs of intellectionjānita

se jakhan bārite chila, takhan tār pitāke jānita, tārader kartabya ki tārā bujhita, kintu bārdidi baliyā kāhāro sahī paricita hay nāi (Bārdidi p.9)
 when he was in his own home he knew his father, he understood their duties, but he was not acquainted with anybody called 'Bārdidi'.

jānita (knew) refers to past action which indicates concentrative aorist, because the context shows the completed action as a whole, when he was there he knew his father.

bujhila nā

nijer upar tār bīsvās chila nā, kona karmā je tār dvārā sarbānga sundar ebārī sampūrṇa haite pāre, ihā se bujhila nā (Bārdidi p. 1)

He had no confidence in himself. He did not believe that any work could ever be completed by him in a flawless manner.

'bujhila' the past habitual form of 'bujh' 'to understand' gives the idea of concentrative aspect as it appears here surendranath was not in position to understand.

bujhila

ekmuhūrte śānti anek kathā bujhila.

kāhila, tāi bujhila samasta phiriye dite cācha (Bārdidi p. 20)

In a moment śānti realised a lot of things, she said,

"Is that why you want to return everything ? "

Here 'ek muhūrte....bujhila' does not indicate instantaneous action though it is expressed in association with 'ek muhūrte' (= in a moment).

'bujhila' in this context implies the total action of understanding as a whole and thus 'bujhila' can be interpreted as concentrative aorist.

mane haila

tār mane haila, surendranāth ānāhare āche (Bārdidi p. 11)

she always thought that surendranath was starving.

'mane haila' = It is a passive construction. haoyā is not a copula verb and 'mane haila' gives the idea of completed past action, in the sense of 'concentrative'.

mane haila

sutarām cāṭujye mahāsayer ihā atyanta abicār baliyā mane haila (Bardidi p.17)

So that gentleman Chatterjee thought that it was an extremely unjustified act.

Verbs of change of state

kamiyā āsila

seldin haite tāhār jātnatā ektu kamiyā āsila (Bardidi p. 9)

From that day the attention for him became a little less.

Here 'kamiyā āsila' (= became a little less) can be treated as 'concentrative' aorist past as the whole action of 'kamiyā āsila' concentrated into one point. The similar expression are the following.

caitanya haila

Surendranather ebar caitanya haila (Bardidi p. 10)

At this Surendranath came back to senses.

dukhita haiyā paṛila

mādhavīr kathāy sānti ektu dukhita haiyā paṛila (Bardidi p. 20)

with the reference of the name of Madhabi, santi became a bit pained.

bhare gela

satya nay ! nindāy je des' bhare gela (Bardidi p. 14)

"Is it not true ? There was talk about scandal all around".

'bhare gela' that means the action 'bhare gela' is concentrated to the end point.

Verb of physical activity

ābr̥tti karila

bindu etakṣaṇ dhariyā ki kahitechila, tāhāi ābār ābr̥tti karila (Bardidi p.10)

He recapitalated whatever Bindu had told him so far.

'ābr̥ṭti karila'. This action is being repeated once again and the verb would not seem to be regarded as repetitive, but as it refers to an action completed at a single stroke, it is concentrative.

Verbs expressing relation in terms of a thing for a person.

kāṭila

svapne o nidrāy mādhavīr se rātri barā dukhe kāṭila (Bārdīdī p. 18).

Madhavi spent that night painfully in her dream and sleep.

'kāṭila'-'spent' refers to the past action considering the action as a whole to a single point.

ghaṭila

takhan golāgāye cāṭujye mahāsayer barā bipad ghaṭila (Bārdīdī p. 17).

That gentleman Chatterjee was in deep problem in Golagaon.

Here 'ghaṭila' shows the past action happened with a reference to concentrative meaning i.e. whole action taken to a single point.

ghaṭila

tāhār par tāhār jībāne ek nūtan ghaṭanā ghaṭila, ghaṭanā jadio nūtan, kintu nitānta svābhāvik (Bārdīdī p. 14).

Then something new had happened in his life. The incident was a new one but it was quite natural.

Here in the first sentence 'nūtan ghaṭanā ghaṭila'='new incident happened' conveys the idea of concentrative.

paritrāṇ pāila

ektā nitānta śakta kājer hāt haitē se paritrāṇ pāila (Bārdīdī p. 2)

He felt greatly relieved of a hard task to do.

Here 'paritrāṇ pāila' refers to concentrative aspect, action taken as a whole to a point.

Instantaneous aspect

§ 220. Instantaneous aspect refers to the action happened 'all at once'

in the ~~action~~ past without indicating repetition or duration. It describes an action as a whole. Brugmann⁷ suggests 'momentary' tense (described early) as the action is done in a 'moment'. It is important to note here in Bengali that the instantaneous past action is also expressed by means of compound verbs and 'adverbial'. The compound verb denoting sudden action is formed by adding auxiliaries like 'uthā' 'to rise', 'deoyā' 'to give', 'parā' 'to fall', 'phelā' 'to throw', 'basā' 'to sit', to the preceding verb. The examples from Bardidi are the following.

Verb of intellection

mane parila

ānka kaṣite basiyā ekin tār 'karpās' er kathā mane parila (Bardidi p.5)
One day while working out sums he thought of a compass.

Here 'mane parila' (= thought) is used in the sense of instantaneous past because one day Surendra sat for doing sums and thought of a compass. This idea shows the sudden need of compass occurred in his mind and thus ~~ethis~~ can be treated as instantaneous action of the past tense.

Verbs of emotion

kādiyā phelila

balite balite śānti kādiyā phelila (Bardidi p.15)
while talking śānti broke into tears.

Here 'kādiyā phelila' (= broke into tears) gives the idea of instantaneous action. It is the past tense but the action happened instantaneously. śānti while talking (suddenly) burst out into tears.

cāhiyā basita

tār par madhye madhye se aman ekācchā jinis cāhiyā basita je mādhābī
sejāya bipade pariyā jāta (Bardidi p. 5)

And again, on occasions he used to ask for such odd things that Madhabī had to land herself in a problem for that.

cāhiyā basita (used to ask) in the present context illustrates instantaneous

aspect as we find Surendra used to ask for odd things suddenly for which Madhabī used to face very odd situation. So 'cāhiyā basita' is regarded as instantaneous aspect.

bhāriyā uthila

Surendranāth bukhānā ānande bhāriyā uthila. (Bardidi p. 2)

Surendranath's heart was filled with joy.

'bhāriyā uthila' expresses an event happened in the past with reference to instantaneous action. As soon as he heard that houseowner is out his heart immediately filled in pleasure and he got rid of the difficult task as expressed in the next sentence.

hāsiyā uthilen

Surendranāth hāsiyā uthilen (Bardidi p. 20)

Surendranath laughed out and said.

Here 'hāsiyā uthilen' is represented as instantaneous aspect as the sudden action has been reflected in Surendranath's laughter.

hāsiyā phelila

Madhabī hāsiyā phelila (Bardidi p. 6)

Madhabī broke into laughter.

Here 'hāsiyā phelila' gives the idea of instantaneous action as it is implied Madhabī broke into laughter (suddenly).

Verbs of change of state

canak bhānge

Surendranāth canak bhānge - tāita, tāita e-sab kathā ki satya ?

(Bardidi p. 14)

Surendranath ^{came} (comes) to sense. "Is it, is it, are all these things true ?"

Here 'canak bhānge' refers to the instantaneous action of the verb as it suggests Surendranath came to senses (instantly). *Here the past action is used in the present tense*

canakita hāilen

brajabābu canakita hāilen - hābe ta ? (Bardidi p. 11)

Brajababu was shocked, he asked "Will he survive" ?

Here 'camakita hailen' (= was shocked) is regarded as change of state but the action gives the impression of suddenness. It is past indefinite tense used in the sense of instantaneous aspect.

cintita haiyā uthilen

brajabābu cintita haiyā uthilen - se ki mā ? (Bardidi p. 7)

Brojobabu became worried and said "How that can be, my dear !"

Here 'cintita haiyā uthilen' denotes the change of state having instantaneous effect because as soon as Brajababu heard Madhabi's desire he instantly became worried.

praphulla haiyā uthila

sirendra sahasā praphulla haiyā uthila (Bardidi p. 15)

Surendra suddenly became cheerful. ~~बहसख~~

Here 'praphulla haiyā uthila' gives the meaning of change of state as it is expressed here Surendranath became cheerful. It conveys the meaning of suddenness in association with the adverb 'sahasā' (= immediately).

bani bani kariyā uthila

ghorār upar thākiyāi surendrer gā-bani bani kariyā uthila (Bardidi p.21)

Sitting on the horse Surendranath felt like vomiting, as if every intestine seemed to be tearing out.

Here gā 'bani bani kariyā uthila' signifies the instantaneous action, when Surendranath was on horse back he felt (suddenly) vomiting.

malin haila

mādhavīr sadāpraphulla mukh jena muhūrter janya malin haila (Bardidi p.7)

Madhabi's ever cheerful face seemed to be saddened for a while.

Here 'malin haila' refers to change of state. It may be interpreted as instantaneous in accompaniment with the adverb 'muhūrter madhye'

(= for a while).

naram haiya jāy

surendranāth amni naram haiyā jāy (Bāṛdīdī p. 14)

surendranath immediately becomes weak.

'naram haiyā jāy' gives the impression of change of state which of course in association with adverb 'amni' (= immediately) signifies the instantaneous action of the verb. *The present tense form of 'jāy' is very unusual here.*
sīhariyā uthīla

mādhavīr samasta aṅga pratyāṅga sīhariyā uthīla (Bāṛdīdī p. 11)

Madhavi's entire body got shivered.

Here 'sīhariyā uthīla' stands for instantaneous action as it happens at once. ~~ka~~ Her entire body got shivered. So this verb 'sīhariyā uthīla' is thus considered to be past instantaneous.

santrasta haiyā uthīla

paripakva-buddhi prācīn ukil rāymahāsayer karā bandobaste prajāṛā

santrasta haiyā uthīla (Bāṛdīdī p. 14)

The subjects were scared enough at the strong measures taken by Raymahasay and the old matured legal practitioner.

This sentence describes the graded process of change in subjects mind. They became scared at the strong measure taken by Raymahasay and his legal practitioner. So 'santrasta haiyā uthīla' implies the instantaneous aspect in past tense.

stambhita haiyā gela

śūniyā se stambhita haiyā gela (Bāṛdīdī p. 18)

On hearing this she was stunned.

'stambhita haiyā gela' signifies instantaneous past action as it indicates that she was stunned immediately on hearing.

a

Verbs of movement

āsīla

śāntīr cokhe jal āsīla (Bāṛdīdī p. 20)

Santi's eyes were filled with tears.

Here the first sentence 'cakṣe jal āsila' expresses the instantaneous aspect yet it is related to the following expression that her husband is not well and thus suddenly tears appeared in Santi's eyes.

āsiya paṛila

caurangīr more ekkhānā gārī tār upar āsiya paṛila (Bardidi p. 11)

One car dashed him at the crossing of Caurangir Road.

binā uttare phatker bāhire āsiyā paṛila (Bardidi p. 10)

Without getting any reply he crossed the gate.

Here 'āsiyā paṛila' refers to sudden action as if Surendra crossed the gate immediately. It refers to instantaneous past action.

uthiyā basila

bardidi esechē, surendranāth uthiyā basila (Bardidi p. 9).

"Bardidi has come back", Surendranath stood up.

uthiyā basila (= stood up). It denotes suddenness of action as it appears from the above sentence that as soon as Surendra heard Bardidi has come back, he stood up immediately. So 'uthiyā basila' is regarded as instantaneous past, lying in fact that Surendranath stood up as soon as he heard Bardidi's coming. So the action of standing up took place on hearing Bardidi's arrival.

paṛila

tār par tap kariyā phōṭā dui-tin rekta keṣ bāhiyā dhūlidhūserita phāner upar paṛila. (Bardidi p. 21)

And then two or three drops of blood came out through the corner of the mouth and fell on his dust filled garment.

'paṛila' (= fell down) refers to instantaneous action which is expressed in accompaniment with the adverb 'tap kariyā' (= instantly). Two or three drops of blood came out instantly.

gaṛāiyā paṛila

madhye ekdin tãhãr jvar haiyã chila, baãa kaṣṭa pãiyãchila.

Cokh diyã jal gaṛãiyã paṛila (Bardidi p. 13)

Meanwhile he had fever. He suffered a lot. Tears rolled down from his eyes.

Referring to that context in the following sentence the verb 'gaṛãiyã paṛila' gives the idea of suddenness of action of the past indefinite as it means the tears came out from his eyes.

jhariyã paṛila

tomãke je jatna karite pãillã nã - darabigalita asrurãsi jogendrer
sirnãbakṣe jhariyã paṛila (Bardidi p. 4)

'I could not take care of you', saying this tears showered on the emaciated chest of Jogendra.

Jogendranath was in death-bed, he was lamenting. Immediately he started weeping. So 'jhariyã paṛila' will be represented in this present context sudden action.

bãhir haila

muhũrter madhye tãhãr o cakṣu phãtiyã jal bãhir haila (Bardidi p. 13)

In a moment her (step mother's) eyes, too, had burst into tears.

It is a passive construction. In a moment tears came out from her eyes.

'bãhir haila' = past tense of compound verb 'bãhir hõyã' (= come out) suggests the instantaneous aspect in accompaniment with the adverb

'muhũrter madhye' (= within a moment)

Verbs of physical activity

kahila

kimbã kakhanao se hathãt hayta pramilaãke kahila (Bardidi p. 5)

Or, at times, he would suddenly ask Pramila, " Bring five old (used) saris from Bardidi, the beggars are to be given " .

'Kahila' refers to past tense. The adverbs 'kakhanao' (= at times) gives the idea that he sometimes used to call Pramila and that has become instantaneous action to call Pramila for getting old saris for beggars.

It used to happen quite often. So 'kahita' may be interpreted as instantaneous aspect, the action used to happen in the past. Here in this sentence three adverbs 'kakhana' = 'sometimes', 'hathāt' = 'suddenly' and 'hayta' = 'perhaps' are used in one sentence. It is very unusual to use three adverbs in one sentence.

khuliyā dila

Sakālbela sūrjodayer saṅge mājhirā naukā khuliyā dila (Bardidi p. 19).

In the morning the boatmen released the boat when the sun rises in the morning. So 'khuliyā dila' (= released). It refers to immediate action i.e. instantaneous action of the aorist past tense.

ḍākilen

Surendranāth ekkhānā kāgaj haite mukh tuliyā sahasā ḍākilen 'sānti' (Bardidi 19)

Surendranath suddenly from a paper and raised his eyes and called 'sānti' !

Here surendranath called Sānti all at once. The adverb 'sahasā' (=suddenly) gives emphasis to the verb 'ḍākilen'. So it is to be known as suddenness of action and the gerund 'tuliyā' is used instead of the past tense 'tulila' = 'raised'. So it will be like this - Surendranath raised his eyes from a paper and suddenly called 'santi'.

baliyā-chila

eimātra se baliyā-chila (Bardidi p. 15)

Only a while ago she said ..

Here 'baliyāchila' (= had said (lit) indicates instantaneous aspect which is normally expressed by aoristic past tense but here the past perfect form is used to extend the situation of sudden action.

pheliyā dila

ei samay pārsver kakṣe pramīlā jhanjhan kariyā ki-sab pheliyā dila

(Bardidi p. 12)

At that moment Pramila dropped something on the floor with a chattering sound in the next room.

Here 'pheliyā dila' (= dropped) gives the impression of instantaneous past action as it appears here that Pramila dropped some vessels instantaneously.

Verb of effort

unmukta haila

surendranāther alas cakṣu dūti iṣat unmukta haila - ki pramīlā ? (Bardidi p.9)
 surendranath idly opened his eyes.

'unmukta haila' (= opened). It is a passive construction consisting of noun plus verb 'to be' 'haoyā'. Here surendra.nath.opened his eyes which is regarded as aorist indefinite past in the sense of momentary action.

abitual

22. Habitual aspect (as already stated in chapter I) is the expression of 'habit' in existence over a limited period of time - the period in question is generally specified by adverb. The habitual meaning is expressed in consequence with present and past time. The use of adverbials denoting 'frequency' reinforces the notion of habitual aspect. In Bengali the verb root with 'ita' (stem affix) gives the impression that the action used to happen regularly which is habitual without the stem affix indicates that the action happens everyday i.e. timeless action. This has been emphasized by the adverb 'nitya' (everyday). The habitual aspect found in 'Bardidi' is shown below in the following analysis. To indicate habitual aspect the verbs of intellection, verb of senses, verbs of emotion, verbs of change of state and verbs of transferring are not found in 'Bardidi'. These types of senses ~~are~~ are limited to few verbs in the text.

Verb of movement

jāiten

i abdhī nitya tini ekbār kariyā surendrake dekhite jāiten (Bardidi p. 12)
 from then onwards he used to go daily once to see surendra.

Here 'dekhite jāiten' (= used to go to see) seems to indicate past action referring to the habitual action. He (Brajababu) used to go to see Surendra daily.

Verbs of physical activityparita (nā)

Kintu seidin haite sibcandra icchāpūrbak kakhana o surendrer sammukhe parita ā (Bardidi p. 7).

But from that day Sibchandra deliberately never came before surendra and never used to study.

Here the verb 'parita' simply means 'used to study' i.e. regularity of action. It is past tense used in the sense of habitual. The adverb 'icchāpūrbak' (= deliberately) has been used emphatically.

Verb of efforttattvābadhān kariten

jogendranāther jibitakāle, tini je sakaler tattvābadhān kariten, jogendra se-sakaler bisēs kona sambād o laita nā (Bardidi p. 17)

When Jogendra was alive whatever he used to look after, Jogendra did not care to find out what was happening.

Here 'tattvābadhān kariten' (= used to look after) refers to habitual aspect because it was her usual practice to look after everybody.

lāgiyā thākiten

ai bimātāti emen adhyābasāyer sahīt tēhār pichane lāgiyā thākiten je, se anek samay bujhite pārita nā, je tēhār nijer svādhīn sattvā kichu āche ki nā.

(Bardidi p. 1)

The step-mother used to look after him with such perseverance that he, quite often, would not understand whether he had any independent self ?

Here the compound verb 'lāgiyā thākita' signifies the habitual aspect as the context indicates the habit of step-mother that she used to look after Surendra all the time.

byabasthā kariyā diten

surendrer upar tēhār āntarik jatner etatuku truti chila nā - tāraskār

āñchenār parā-muhūrte jadi tēhār cokh-mukh chalchal karita, rāygrāhinī seti

varer pūrba lakṣaṇa niscit bujhiyā tin diner janya tēhār sāgu byabasthā kariyā diten (Bardidi p. 1)

Her sincere care for surendra was absolutely flawless. After a bout of scolding and reproach if his eyes became fearful she would immediately diagnose it to be symptoms of impending fever and for the next three days she used to arrange for only a broth of sago (for food).

Here Mrs. Roy used to arrange sago for Surendra on assumption of his illness. It is habitual in the sense that it was her usual practice of giving sago to surendra when she used to see surendra's eyes were full of tears after a bout of scolding. So 'byabasthā kariyā dīten' refers to past habitual depending on the prior context.

byasta thākita

Sabāi āpnāke laiṃ byasta thākita keha kāhārao pāne cāhita nā (Bārdidi p.5)
Everybody used to remain busy, nobody used to look after other.

byasta thākita (= used to engage) refers to past habitual as it appears here everybody used to be busy with oneself and it was a regular practice.

Verbs expressing relation in terms of a thing and person

thākita

nūtan purātan bāchibār abasar mādhābīr sab samay thākita nā (Bārdidi p. 5)
Madhabi did not always have time to segregate the old from the new ones.
'thākita' is past habitual form. It appears here that it was the regular practice of Madhabi that she did not get time to segregate the old from the new ones.

parāiyā dita

tāhār nijer hr̥daye anek phul phote, āge se-phule mālā gāthiyā se svāmīr galāy parāiyā dita. (Bārdidi p. 5)

Many flowers blossom in her heart, she used to make a garland of those flowers before and place it around her husband's neck.

'parāiyā dita' is used in habitual sense as it indicates here she used to make garland and to place around the neck of her husband.

Narrative aspect

§ 222. Aorist past is used in the sense of narration. When the events are described one after another it is narrative. Aorist is generally replete with narrative aspect. In this context one has to use past tense and gerund e.g. se sakāle ghum theke. uthe bai pare snān kare bhāt khaye skule gela = 'He got up in the morning, read, books, took bath etc. rice and went to school.' While narrating the past events the author describes the sequence of actions already happened one after another. While analysing the Russian verbs in the context of narrative function. Forsyth⁸ describes "there is nothing to prevent a writer (or speaker) from altering his view point as he narrates a sequence of actions. He may then switch from perfective forms to imperfective, sacrificing kinetic sequence in order to put the reader 'on the spot', as if it were to witness one or more of the actions as it takes place". The present analysis shows the narrative aspects found in Sarat Chandra's 'Bardidi'.

Verbs of intellectionbujhila

jāgorā jijnāsā kariyā bujhila je satyāi 'māstār' masāi kichui parān nāi
(Bardidi p. 10)

After thoroughly questioning her she understood that the master had not really taught (her) anything.

In this sentence is used in the sense of narrative referring to complete past tense. The gerundine 'jijnāsā kariyā' is used in the sense of 'jijnāsā karila' (= asked) and 'bujhila' (= understood) is used in the sense of completed action. Thus 'jijnāsā karila' and 'bujhila' are used in the sense of narrative.

bujhila

dhābī bujhila, manoramā kichui bojhe nāi - tāi eke eke sab kathā bujhāiyā
bujhila (Bardidi p. 13).

Dhābī realised that Manorama did not understand anything, so she gradually explained to her everything.

bujhikax

Here 'bujhila' = (realised) and 'kahila' (= said) are used in the sense of narrative. 'bojhe nāl' is also used in the sense of 'bujhila nā' (= did not understand). So here three series of actions are referred to.

bisvās haila

mādhavīr bisvās haila nā, pramīlāke diyā ekkhānā pustak lukāiyā āniyā, tāhār dādār hāte diyā balila, nāṭak nabhel bole ta boḥ hay nā (Barāidi p.7).
Madhavi did not believe it. She brought one book secretly by Pramila seem to be a novel or a drama, what is it ?

In this passage series of actions are referred to. Gerunds are used to express the series of action. These are viz. lukāiyā āniyā (= keeping concealed), diyā (= having given). So here 'bisvās haila nā', 'lukāiyā āniyā', 'diyā balila' are used in the sense of narrative.

bhābila

bindu bhābila manda nay, eo kathā se mādhavīke jānāila. mādhavīr rāg haila, se nice āsiyā dvārer antarāle thākiyā binduke diyā balāila, Chotādīdike ekebāre parān ni kena ? (Barāidi p. 10).

Bindu thought that it was not a bad logic ! She reported it to Madhavi. Madhavi became furious, she came down, stood behind the door and queried through Bindu " why did you not teach the younger didi ? "

In this passage series of actions are referred to. As it is expressed here Bindu thought (= bhābila) ... she reported (= jānāila) to Madhavi .. Madhavi became angry (= rāg haila). Then she came down (expressed by gerund 'āsiyā' which is used in the sense of 'āsila' = came), she stood behind (again expressed by gerund 'thākiyā' instead of 'thākila' past indefinite) the door, she then queried through Bindu (binduke diyā balāila). Here the verbs 'bhābila', 'jānāila', 'rāg haila', 'āsila', 'thākila', 'balāila' are used as complete past tense in the sense of narrative.

bhuliyā gela

Kintu ekhāne āsiyā abachi se ekebāre bhuliyā gela je āpnār janya tāhāke

bigata jībane kona ekṭi dīno bhābīte haiyāchila bā pare bhābīte haibe
(Bardidi p.5)

But after coming over here he completely forgot that ever in the past he had or in future he would have to take care of himself.

Here 'āsiyā' the gerund is used instead of 'āsila' (= came) and 'bhuliyā gela' (=forgot) indicates aorist past and these are used in the sense of narrative.

mane parila

jugpat dui janeri sei snehamay pitār kathā mane parila dui janeri cakṣeṣ
jal dekhā dila cokh muchiyā mādhavī balila, ābār (Bardidi p. 16).

Both of them remembered their father then and both had tears in their eyes.

In this passage series of events occurred simultaneously. Both of them (sibchandra and Madhavi) remembered their father. Both of them had tears, Madhavi wiped her eyes and then said. So 'mane parila' (= remembered), 'dekhā dila' (= appeared), the gerund 'muchāiyā' (= wiping) in the sense of 'muchāila' (= wiped) and balila (= said) are used as complete past tense in the scene of narrative, because the author is narrating the events one after another.

manojog karila

Surendranāth pustake manojog karila, āro pāc dīn atibāhita haile Surendra-
nāth 'pencil' pustaker upar rākhīyā diyā kahila pramīlā, ekmāser ar
kata bāki ? (Bardidi p. 8)

Surendranath absorbed himself in his books (studies), five more days passed away, Surendranath kept the 'pencil' on the book and said "Pramila, how many days are left for a month".

Here the three sentences are used in the sense of narrative. The incidents happened one after another.

Verbs of senses

cāhila

sandhyār par ujval dipāloke surendranāth mādhavīr mukher pāne cāhila

hāt diyā tāi mādhabīr mukh āpnār mukher kāche t̄āniyā āniyā baḷāla.

(Bārdīdī p. 22)

In the evening in the glowing light of lamps surendranath looked to the face of Madhabi. Santi was sitting near his feet. He pulled Madhabi's face near him with his hands and took care that santi does not hear it.

cāhiyā rahilen

sandhyār pare surendranāther jñān haila cakṣu meliyā tini mādhabīr mukhpāne cāhiyā rahilen (Bārdīdī p. 22)

Surendranath regained consciousness after it was dark. He opened his eyes and stared at Madhabi's face.

Here all the actions are happened in the past and one after another. It appears that jñān haila (= regained conscious). Then he opened his eyes expressed by the gerund 'meliyā' (= opening) and stared at Madhabi (= cāhiyā rahilen). So here all the verbs are expressed in complete past tense in the sense of narrative.

dekhila

sandhyār samay berāiyā āsiyā surendranāth dekhila t̄āhār tebil-er upar prārthita bastu paṛiyā rahiyaḷche (Bārdīdī p. 5)

After a walk Surendranath came back in the evening and found that his most wanted thing was lying on the table.

In the first sentence the actions are indicated by gerund 'beraiya asiya' (= having walked) and that means 'berāiyā āsila,' the past tense and then Surendranath (= dekhila) saw, So the author expresses both actions simultaneously in the sense of narrative.

dekhila

manoramāhāt diyā ādar kariyā t̄āhār mukh phirāila - kautuk karite giyā dekhila (Bārdīdī p. 12)

Manorama caressed and turned her (Madhabi's) face with her hands, but while joking with her saw.

Here the author narrates the actions one after another i.e. Manorama caressed and turned back and saw.

Verbs of emotionkautūhal haita

prathamē skautūhal haita, se jijnāsā karita, e-sab kethā haite āsila ?
uttar pāita bardīdī pāthāiyā dīyāchen (Bardīdī p. 5)

In the beginning he asked to be curious and asked ' where from have all these come? ' He got the reply that Bardīdī had sent these.

Here series of actions are referred to. All the verbs viz. kautūhal haita (asked to be curious) jijnāsā karita (used to ask), uttar pāita (used to get reply) are used in the sense of narrative because it was Surendra's usual practice. So author here narrated what Surendra used to do daily.

kādiyā paṛilen

brāhman āt-das kros barābar hāṭiyā ekebāre mathurbābur nikaṭ upasthit
haiyā kādiyā paṛilen (Bardīdī p. 17).

The brahmin walked about twenty miles continuously and went straight to Mathur babu's and started lamenting.

This sentence refers to three events occurring one after another. Here the gerund 'hāṭiyā' (= walking) is used instead of 'hāṭilen' (= walked). So it is expressed here that the Brahmin walked about twenty miles. And the next 'upasthit' haiyā' (= being present) is used in the sense of 'upasthit hailen' (= was present) that means he came to Mathur babu. Then he started lamenting suggested by 'kādiyā paṛilen' (= started lamenting). All the verbs refer to complete past tense and are used in a narrative sense.

cup kariyā rahila

Surendra cup kariyā rahila, tārpar ekkhānā 'post card' cāhiyā laiṭā ākābākā
akṣare likhiyā dila - bardīdī, āmār jvar haiyāche, baṛa kaṣṭa haiteche
(Bardīdī p. 14)

Surendra kept quiet, then he asked for a post-card and wrote in broken letters 'Bardīdī, I have a fever, I am suffering from it'.

Here series of actions are referred to. 'cup kariyā rahila' (= kept quite),

the gerund 'cāhiyā laiā' (= having ^{asked} ~~taken~~) instead of the complete past tense 'cāhiyā hila' (= asked for) and 'likhiyā dila' (= wrote) are used in the sense of narrative. As the events took place one after another and are used as completed action. But in the last sentence it appears that what he written is indicated by present perfect tense 'jvar haiyāche' (= have fever) which suggests the past happening resulting to the present ^{that} means surendra had been suffering from fever and it is continuing expressed by present continuous tense 'kaṣṭa haiteche'.

dayā hila

brajabābur dayā hila, surendranāthke kāche basāiyā tini balilen, tumi ekhan o bālak mātra (Bardidi p. 3)

Brajaraj had compassion for him, called surendranath to sit by and told him 'you are only a boy now' .

Here series of actions are referred to Brajababu had compassion for him. He called surendranath to sit by and told him... In this series of action the gerundial use of 'basāiyā' is used in the sense of 'basāilen' (= called him to sit). So the verbs 'dayā hila', 'basāilen' and 'balilen' indicate past complete action and are used in a narrative sense.

damiyā parila

krāme phataker nikat āsiyā ekebāre se damiyā parila - pā ār kona matei bhitare jāite cāhe nā (Bardidi p. 3)

Gradually he became completely subdued as he came near the gate, his legs ~~by~~ no means, wanted to go inside.

In the first sentence the gerund 'āsiyā' (= coming) is used in the sense of 'āsila' (= came) to indicate complete past action and 'damiyā parila' (= became subdued) suggests completeness of action and there is no doubt about it.

In the next sentence 'jāite cāhe (nā)' refers to the present tense which indicates the action not yet complete. It is a negative sentence. Here the author wants to halt for a moment to see the movement of the legs which do not move.

dukhkhita haila

tāhār bandhu e kathā sūniyā biśeṣ dukkhita haila (Bārdīdī p. 2)

His friend heard about it and felt sorry for it.

Here 'dukhkhita haila' seems to be expressed as the change of mental state.

As soon as his friend heard he felt sorry. So 'dukhkhita haila' is the past indefinite. It could also be interpreted as a narrative tense in conjunction with the gerundive verb 'sūniyā' (=literally having heard) in the sense of 'sūnila', a narrative tense, provided if we take the construction 'dukhkhita haila' as 'dukhkha pāila' i.e. (he) got pain. The sentence would be then 'heard it and 'got pain'.

bismita haila

Sānti bismita haila, kintu santuṣṭa haiyā jijñāsā karila, tār aparādh ?

(Bārdīdī p. 19)

Santi was surprised but happy, she asked, "what is his fault" ?

Here the series of action are referred to. (Santi became surprised) by bismita haila (= wondered) then she became happy denoted by gerund 'santuṣṭa haiyā' which means 'santuṣṭa haila'. Afterwards she asked (= jijñāsā karila).

lajjita haila

Sibcandra bara lajjita haila, tārātārī kahila, (Bārdīdī p. 16)

Sibchandra became extremely ashamed, he got quickly added.

Here 'lajjita haila' and kahila are used in the sense of narrative.

sammati dila

Sānti mātāhā nāriyā sammati dila (Bārdīdī p. 15)

Santi agreed nodding her head.

sammati dila (= agreed) refers to complete past tense. Here the gerund nāriyā (= nodding) is used in the sense of nārila (= nodded). So he nodded his head and agreed. Therefore the actions are in the form of complete past tense and thus are used in the sense of narrative.

hāsilen

manoramāṛsvāmī mane mane hāsilen, tāhār par kautuk kariyā likhilen (Bardidi, 13)

Manorama's husband laughed silently, then wrote back joking her.

Here in this passage series of action viz. 'hāsilen' (= laughed) and 'likhilen' (= wrote) are referred to. These actions took place one after another and thus they seemed to be used as narrative.

uday hailaVerbs of change of state

0) ei dekhibār bāsanāṭi tāhār mane kenan kariyā uday haila⁶ balā jāy nā,

6) bhitare calila, 4) tāhāo bujhite pāṛā gela nā, 5) kintu se bhitare āsiyā upasthit haila, 6) tāhār par sīṛi bāhiyā upare uṭhila, 7) mādhavīr kakṣer sammukhe dāṛāiyā pramīlā dākila, bardidi (Bardidi p. 9).

It is not known how his desire to see her had grown, it cannot be said why after so many days, he went inside the house, rubbing his eyes and led by Pramila, it remained to be known, but he arrived at the interior, then went up by the stairs, stood before Madhavi's room and Pramila called, 'Bardidi'.

In this passage series of actions are referred to. Surendra desired to see Madhavi. He went inside the house with Pramila to see her. He entered the House and went up by staircase. Then, Pramila called 'Bardidi'. Here the author is narrating the incidents one after another and are expressed in past indefinite form. It is to be noted that the combination of past indefinite tense *heightens* the dramatic situation of all these series of action in such a way as if we are visualizing all the situation before our eyes. The sentence (1), (2) and (4) are passive forms (1) 'uday haila'

‡ It is past indefinite, (2) 'balā jāy' = It is present in form but past in meaning (3) 'caksu muchite muchite bhitare calila' = Here the ^{present participle} infinitive 'muchite muchite,' suggests continuation of action and thus 'calila' = the past indefinite form gives the narration of continuous action. Sentence (4)

'tāhāo bujhite pāṛā gela nā' = It is not known why did he go to see Madhavi.

Here 'bujhite pārā jāoyā' is used in the sense of completion after being added to the negative particle nā = 'not'. (5) e...upasthit haila (= arrived) adjective + verb to be = stative past indefinite.

(6) upare uthila = (come up) past indefinite. (7) dārāiyā ~~udhila~~ the gerund indicates the complete past action dārāika. ~~and~~ dākila = called. These verbs 'uday haila', 'calila', 'upasthit haila', 'uthila', 'dākila', are all used in a narrative sense.

cup kariyā gela

bindu cup kariyā gela, Krame jakhan sātḍin kāṭiyā gela, athaca keha phiriyā āsila nā, takhen māchabī ekrup annajal tyāg karila (Bardidi p.11)
Bindu kept quiet. Gradually seven days passed but (he) nobody came back, Madhabi almost stopped taking food and water.

Here the series of actions happened one after another. The author intends to narrate all incidents involving the past action 'cup kariyā gela' (= kept quite), 'kāṭiya gela' (= passed), 'phiriyā āsila (nā)' = (did not come back), 'tyāg karila' (= stopped) are used as complete past action to indicate the narrative meaning.

chinna haiyā gela

suniyā surendrer 'problem'-er jāl ekebāre chinna haiyā gela, ektu dukkhita haila ektu bhābiyā balila, tāika, bara bhul hayeche (Bardidi 10)

On hearing this the web of the problem where surendra was enmeshed was completely torn, with a sad face he pondered a little and then said, "That is it, there has been a mistake".

Here the series of actions are referred to. They are used in the sense of narration.

marila

surendra prāṇe marila nā baṭe kintu Bakṣe o pārśve pracanḍa āghāt pāiyā ajñān haiyā pariya gela, pulis āsiyā gārī kariyā hāspātāle laiya gela (Bardidi p. 11)

Surendra was saved by his life but got severely hurt by the chest and

aide and by there unconscious. The police came and carried him to hospital on a vehicle.

This passage shows that the incidents happened successively and all the verbs are in complete past tense. The series of incidents are expressed by gerunds. The gerunds 'pariyā' (≠ getting) instead of 'pāila' (= got), 'ajñān haiyā' (= becoming unconscious) instead of 'ajñān haila' (= become unconscious), 'āsiyā' (= coming), instead of 'āsila' (= came) are used to express past action. Therefore all the verbs used as past tense viz. 'marila (na)' (āghāt) 'pāila', 'ajñān haila' (became unconscious), 'pariyā gela' (fell down), 'āsila' (= came), 'laiyā gela' (took) signify the narrative meaning.

rañjita haiyā uthila

patra pariyā mādhavīr mukh isat rañjita haiyā uthila, se uttar likhila - tomār porāmukh, (Bardidi p. 7).

Reading the letter Madhabi's face become red. She replied, 'you mischievous, Here three events took place one after another. Madhabi read her letter. Her face become red. She wrote to her friend. The first incident is expressed by gerund 'pariyā' in the sense of 'parila' (= read). As soon as Madhabi completed her letter, her face became red and immediately after she wrote to her friend. These events are expressed in narrative sense.

stambhita haiyā gela

tini pitā-putrer mājkhāne jharer mata āsiyā pariyā enni atṭahāsi hāsilen je, dūjanel stambhita haiyā.gela (.Bardidi p. 1)

She came in between the father and son like a gust of wind and burst into such a roar of laughter that both of them stood dumbfounded.

'āsiyā parilen' that is 'āsilen' and 'parilen' in the sense of 'rahilen' i.e. he came and stayed there and then laughed. And as a result he became astonished (fully) which refers to the state of the person = 'stambhita haiyā gelen.'

Verbs of movementāsila

surendranāth phataker kāche āsila ekbār dārāilla, ābār pichāiyā gela, ābār phiriyā āsila - ābār phiriyā gela, sedin ār kichu haila nā (Bardidi p.2)

Surendranath came near the gate, stood there for, a while and then went back, (he) returned, but went back again. Nothing happened on that day.

Here the context expresses the events in narrative sense. Surendranath came near the gate and stood there for sometime but went back and again came over again went back. The events coming and going take place one after another repeatedly. Thus the verbs 'āsila' (= came), 'dārāilla' (= stood).

'phiriyō gela' (= went back), 'phiriyā āsila' (= came over) are used to signify past complete action in the sense of narrative.

āsila

tārpar ekdin āpurbelā megh kariyā jhar jal āsila (Bardidi p. 9)

Then one day there came the clouds followed by a storm and rains.

Here the author is narrating the events 'megh' kariyā' the gerund is used instead of 'megh karila' i.e. 'the sky was overcast with clouds' and 'jhar jal āsila' which means 'storm and rains started pouring.'

āsila

pardin pramīlā parite āsila nā, surendranāthar tata mane haila nā, tār pardin o āsila nā - sedin o anni gela (Bardidi p. 10)

The next day Pramila did not come to study, Surendranath did not take note of it. The next day, too, she did not come. That day also passed the same way.

In this passage all the series of incidents are referred to, past actions.

Here author is narrating the incidents one after another viz. (i) 'parite āsila nā' = 'Pramila did not come for study', (ii) 'mane haila nā' = Here it is expressed as 'mane parila nā' that means 'Surendranath did not take note of it'. (iii) 'āsila nā' = The next day also 'she did not come for study,'

(iv) 'gela' = 'that day also passed the same way'.

Here all the sentences are expressed in the same manner indicating complete past action. Here the author narrates the event one after another.

āsila

sandhyā haila, rāṭri haila - surendranāth āsila nā. (Bardidi p. 11)

It became dark and then night fell but Surendranath did not return.

Here the author is narrating the events one after another.

~~bandhyā gela~~ āsilen

abasese bimātā āsilen, tāhār samparker je-keha chila, se o āsila - bandhu-bandhabe grāha bhariyā.gela (Bardidi p. 14)

Finally the step-mother came there, who ever was related to her also came down, the house was filled with friends and acquaintances.

Here 'āsila' (= came), again 'āsila' (=came), 'bhariyā gela' (= filled with) are all used as complete past action but in the sense of narrative.

āsiyā paṛila

binā uttare phataker bāhire āsiyā paṛila beḷā duitā bājiyā gela, tathāpi surendra phirila nā (Bardidi p. 10).

Without getting any reply he crossed the gate (immediately). It was two in the afternoon, surendranath did not return.

sentence (1) 'āsiyā paṛila' = 'crossed', the other verbs namely 'bājiya gela' (= struck), 'phirila (na)' = 'did not returned' (sambād) dila' = (reported) are used as complete past tense in the sense of narrative.

caliyā gelen

mādhābīr e jībaner sab sādā muchiyā diyā, brajarājer bakṣe sēl hāniyā, tini strange caliyā gelen (Bardidi p. 4)

Wiping out Madhabi's all the wordly desires of life, breaching the heart of Brajaraj, he went to heaven.

In this passage series of actions are referred to. The gerund 'muchiyā diyā' (= wiping out) is used referring to the complete past tense 'muchiyā dila' (= wiped out). Similarly (sēl) hāniyā' (= breaching) the heart 'gives

the idea of completed action such as *śel hānila* '(= breamed) the heart ' and 'at last he went to heaven' expressed by complete past tense (= *svarge caliyā gelen*). So three series of action are used in narrative sense.

caliyā gela

caśmātā khāpe puriyā table-er upar rākhiyā dila, tāmpar dhīre dhīre caliyā gela (*Bardidi* p. 10).

He put the spectacles in the cover and left it on the table, then slowly he left the house.

Here the series of actions are referred to. These are viz. the gerund 'puriyā' (= having kept) in the sense of 'purila' (= kept) 'rākhiyā dila' (= left) and 'caliyā gela' (= left) are used in the sense of narrative.

caliyā gela

saḍin bara cūkhita haiyā se bāri caliyā gela (*Bardidi* p. 13).

That day she went back home with a heavy heart.

Here the gerund 'cūkhita haiyā', the stative verb is used as 'cūkhita hailen' (= became sad) and then 'caliyā gelen' (= went back home). Here 'cūkhita hailen' and 'caliyā gelen' are used as preterite as well as in the sense of narrative.

chuṭila

puraskārer lobhe tāhārā chuṭila kintu sandhyār samay phiriyā āsiyā kahila (*Bardidi* p. 11).

Allured for the reward they fanned out but came back after dark and said..

Here series of actions are indicated. 'chuṭila' (= fanned out), 'phiriyā āsiyā' (= coming back) to the gerund in the sense of 'phiriyā āsila' (= came back) and 'kahila' (= said). All the actions took place in the past and refer to complete action. So these are said to be narrative.

chuṭiyā calila

punarbār ghorā chuṭiyā calila, kroś cūi āsiyā ar path nāi ghorā cale nā, ghorā chāriyā diyā takhan surendra nāth padabraje calilen (*Bardidi* p. 21)

The horse raced again. After about four miles there was no path. There was no way to ride the horse. Surendranath left his horse and started walking. In this passage series of action are referred to. (The horse raced.... started walking). In these series of action the different forms of verbs are used. The gerund 'āsīyā' (= coming) and 'chāriyā diya' (= leaving) in the sense of 'āsila' (= came) and 'chāriyā dila' (= left) indicate that the action has been completed. 'ghorā cale na'. Here 'cale' (= walks) the present form is used in the sense of past as 'calila' na. Here the author wants us to watch the situation for a while and that is why he has changed the tense of the verb from past ^{to} present.

chuṭiyā gela

ei samay pārsver kakṣe pramīlā jhan jhan kariyā ki sab pheliyā dila. Mādhavī seḍike chuṭiyā gela. enekṣaṇ pare phiriyā āsiyā kahila. (Bardīdī p. 12)
 some
 Pramila dropped/things on floor with huge noise in the adjacent room. Madhavi rushed towards it. After sometimes she came back and said ' You go and see him, I won't go.

Here the series of actions are referred to. Pramila dropped something on floor with huge noise in the adjacent room. Madhavi rushed towards it.

After sometimes she came back, and said.... In these series of action all the verbs are used as complete past tense. The gerundial form of 'phiriyā āsiyā' is used in the sense of 'phiriyā āsila' signifying the action has already taken place. So here 'pheliyā dila' (= 'dropped'), 'chuṭiyā gela' (= rushed), 'phiriyā āsila' (= came back) and kahila (= said) are used in a narrative sense.

uṭhiyā dārāila

Surendranath
 kichuṣaṇ bhābiyā cintiyā cūi-tin khānā bai bagale cāpiyā uṭhiyā dārāila
 (Bardīdī p. 10)

Surendranath pondered over it for a while and then took two or three books below his arm and stood up.

This passage refers to the series of actions. The gerund 'bhābiyā cintiyā' (= pondering) is used in the sense of complete past action 'bhābila'.

'cintā karīla' (= pondered). So Surendra pondered for a while. Again 'cāpiyā' (= taking) the gerund is used instead of 'cāpila' (= took). Surendra took two or three books. At last 'uṭhiyā dārāila' which means 'stood up'. So three incidents took place one after another. Surendra pondered for a while, took two or three books and stood up. And all these actions are indicated by past form denoting narrative *aspect*.

dārāiyā uṭhila

mādhavī śasābyaste dārāiyā uṭhila, mādhār upar ek hāt kēpar taniyā ekspāse sariyā dārāila (Bārdidi p. 9)

Madhavi hurriedly stood up she pulled the veil covering her face and stepped aside.

'dārāiyā uṭhila' = In the first sentence the adverb śasābyaste (= hurriedly) adds the meaning of suddenness to the verb 'dārāiyā uṭhila' (= stood up) but here it is used in narrative sense as the author is narrating the incidents one after another. In the second sentence 'sariyā dārāila' = Here two actions are taking place. Madhavi pulled the veil on her head and stepped aside. So the gerund 'taniyā' (= pulling) is used in the sense of 'tānila' (= pulled) and 'sariyā dārāila' (= stepped inside) gives the impression of complete past action. So all the verbs 'dārāiyā' 'uṭhila', 'tānila' and 'sariyā dārāila' are used in the sense of narrative.

ghuriyā berāila

khānikkṣaṇ se maner ānande ghuriyā berāila, ebāṇ mane mane rītimata ālocanā karite lāgila (Bārdidi p. 3).

For a while he happily wandered around and fancied in his mind how he would start a dialogue the next day that would surely find a way out for his problem.

'ghuriyā berāila' (= wandered) refers to complete past tense and 'ālocanā karite lāgila' (= started dialogue) are used in ^{the} sense of narrative.

jhariyā paṛila

ār ki baliba, - mādhavī - ābār ucchvisita asru jhariyā paṛila - mādhavī

tāhā muchāiyā dila (Bārdīdī p. 5)

"What else can I say (to console you), Madhabi " ? Again tears flowed down his eyes, Madhabi wiped his tears.

Here "jhariyā parāla" (= flowed down) refers to the complete past action and the adverb 'ābār' = again gives 'the impression of repetition' of action i.e. again and again tears flowed down his eyes. The next 'muchāiyā dila' (= wiped) indicates also the complete past action and hence these two verbs are treated to be narrative.

nāniyā parāla

sonār hār dekhiyā tēhāder madhye tinjan gum ghāre laiā nāniyā parāla.

(Bārdīdī p. 22)

Seeing the golden necklace three of them went down for towing.

Here the series of actions are referred to. The author is narrating the events one after another simultaneously. First the boatmen saw the necklace. Three of them took the oar and then went down to the river. So the gerund 'dekhiyā' (= seeing) is used instead of 'dekhila' (= saw), then the gerund 'laiyā' (= taking) instead of 'laila' (= took) and then 'nāniyā parāla' (= went down). So 'dekhila' 'laila' and 'nāniyā parāla' are used in the sense of narrative.

pālāiyā āsiyāchila

tāi rāg kariyā pālāiyā āsiyāchila (Bārdīdī p. 12)

This angered him and he fled home.

'pālāiyā āsiyāchila' (= fled) give the idea of narrative referring to complete past action as it appears he became angry and fled away.

phiriyā āsila

tāhār par dhīre dhīre mukhe cokhe rakta phiriyā āsila - tāhār par karun

drīṣṭite svānīr mukhpāne cāhiyā se nihsābde nice nāniyā gela (Bārdīdī p.20).

Then gradually blood came back to her face and eyes - after that she came down quietly starring her husband's face with gloomy eyes.

Here the author is narrating the incidents one by one. 'phiriyā āsila' = (# came back) refers to complete past tense. Then gradually blood came back to her face. Then in the next the gerund 'cāhiyā' (= starrng) is used in the sense of 'cānila' (stared) she then looked at her husband's face and then came down quietly (= nishsabde nice nāmiyā gela). Here all the verbs are in the form of complete past tense and are used in the sense of narrative.

phiriyā gela

svāmī maribār par jakhan bāper bāri phiriyā gela, takhan sakale dākila 'bardidi', sabāi dākila 'mā' (Bardidi p. 18)

After the death of her husband when she came back to her fathers place, everybody called her 'Bardidi', everybody addressed her 'Mother'.

This passage shows series of actions occurring ~~the~~ one after another. The verbs namely 'phiriyā gela' (= came back), 'dākila' (= called) and again 'dākila (= called) are in past tense and used in the sense of narrative.

phiriyā dārāila

Surendrapratibha haiyā phiriyā dārāila (Bardidi p. 3)

Surendra was non-plussed and turned back.

Here 'phiriyā dārāila' is the past indefinite tense used as narrative. Surendra did not go away, he was stunned for sometime and turned back.

bāhir haiyā pare

Surendranath eiguli (khān katak patra) pakete kariyā bāhir haiyā pare.

sandhān kariyā tāhāder bāhir sammukhe āsiyā upasthit hai (Bardidi p. 4)

Surendranath takes those (letters) in his pocket and goes out. He finds out those houses (addresses) and arrives there.

This context shows series of action taking place one after another in narrative sense. Surendranath took those letters and kept in his pocket. He went out and found out those houses and at last he arrived kthere. Here the series of incidents are expressed by gerund say (pakete) kariyā (= taking) bāhir haiyā (going out) 'sandhān kariyā (= finding out) 'āsiyā' (= coming).

All these verbs are used in the sense of past narrative viz. 'pakete karilen' (= took in pocket), 'bāhir hailen' (= went out), 'sandhān karilen' (found out) and 'āsilen' (= came) but at the end the finite verb is in the present form 'upasthit han' (= arrived) which will be interpreted as past action narrated here as ~~historical~~ present.

bāhir haiyā.gela

tāhār par cabuk khāiyā ghorā chuṭiyā bāhir haiyā gela. ekathā sūniyā sānti thākurgare mātā khūṛiyā rakta bāhir karila - thākur, ei tomār mane chila ār ki phire pāba (Bardidi p. 21)

After that the horse got whipped and speed out. On hearing this santi went to her prayer room, knocked her head till bleeding and lamented before the deity "Oh God, did you want this to happen ? Shall I get him back ?" 'chuṭiyā bāhir haiyā gela' (= went out running) refers to past tense but here series of actions are referred to by gerund 'cābuk khāiyā' (= whipped) in the sense of 'cābuk khāikā', 'ghorā chuṭiyā' (= speed out) in the sense of 'ghorā chuṭilā' and then 'bāhir haiyā gela' (= went out). All the verbs are expressed in complete past tense in the sense of narrative.

bhār diyā.gela

kāśī jāibār dīn se pratyekke dākiyā samsārer bhār diyā.gela burī dāsike dākiyā pitā, dādā o pramlāke bisēsrūpe dekhibār janya anurodh o upades' diyā dila. (Bardidi p. 8)

On the day she left Kashi, she asked everybody and gave them the charge of the household (she) repeated and instructed the old maidservant to the special care for father, elder brother and Pramila.

Here the author is narrating the events one after another.

bhāsiyā calila

Sroter mukhe naukā bhāsiyā calila bātās anukul chila nā, tāi dhīrmanthar gamane ksudra naukā bāsiyā bhitar diyā, siyākul o betjhopar kātā bācāiyā sārjhār theliyā dhīre dhīre calila (Bardidi p. 19)

The boat sailed down the stream, The wind was not in favour, as the little boat gently swerved, passed the bamboo clup avoiding the thorns of cane shoots and wild berries, moved slowly shaving through the reedy water. Here the author is narrating the incidents one after another and the series of actions are expressed by past indefinite tense but in meaning they seem to be represented as continuous action. We the readers are visualizing the actions like a picture over coming the one situation to other.

Verbs of physical activity

Ānila

Sakale miliyā dharādharī kariyā nāikāy tuliyā ānila, mukhe cokhe jal dila.

(Bārdīdī p. 22)

Everybody held him together and brought on the boat. Sprayed water on his face and eyes.

Here this passage shows series of actions. All actions are used as complete past tense and happened one after another. The gerund 'dharādharī kariyā' is used in the sense of 'dharādharī karila' (= caught hold of him). 'tuliyā' is used in the sense of 'tulila' (= brought) so they brought him on the boat and sprayed water on his face that is 'mukhe cokhe jal dila'. So all actions are expressed in the sense of narrative.

kahilen

Āvipraharer āhār karite giyā tini jyestha kanyā mādhābīke dākiyā kahilen, mā . (Bārdīdī p. 4)

while taking his meal at noon he called his eldest daughter, Mādhabī and said.

It is represented as narrative as the events ~~are~~ took place one after another and these are expressed by gerunds. So the gerundial form 'āhār karite giyā' (= while taking meal) indicates 'āhār karite gelen' 'dākiyā' (= having called) is used in the sense of 'dākilen' (= called) and then 'kahilen' (= said). So 'āhār karite gelen', 'dākilen' and 'kahilen' are used as complete past tense and thus they ^{are} expressed as narrative.

kahila

kintu takhani hāsiyā (Mādhavī) kahilen (Bardidi p. 7).

But then Madhavi told with laughter - 'You tell your teacher not to lose spectacles any more.

Here in this passage series of actions take place. In the first sentence the gerund 'hāsiyā' (= laughing) is used in the sense of complete past tense 'hāsila' (= laughed). Then she said 'kahila'. So the verb, kāsila (= laughed) and kahila (= said) are used in the sense of narrative.

kahila

din cāi pare haṭhāt pramīlār pāne cāhiyā se kahila, bardidi kabe āsben ?
(Bardidi p. 8)

After two days he suddenly looked ^{at} Pramila and asked, "When will Bardidi come back?"

Here this sentence expresses two events occurring one after another. First Surendra looked at Pramila expressed by gerund 'cāhiyā' (looking out) which will be regarded as 'cāhila' (= past indefinite meaning looked at). And the second event is 'kahila'.. (= said) conveys past completed action. Thus 'cāhila' and 'kahila'.. are to be known as narrative.

kahila

mādhavī tāhāke dhariyā kahila (Bardidi p. 9).

Madhavi caught hold of her and asked.

Here the gerund 'dhariyā' is used in the sense of 'dharila' (= caught hold) and then 'kahila' (= said) both are used in the sense of narrative.

kahila

trītiyā dīas pramīlāke nā dekhite pāiyā surendranāth ekjan bhītyake kahila,
pramīlāke deke āna (Bardidi p. 10)

On the third day also not seeing Pramila, Surendranath asked a servant 'you call Pramila here'.

'kahila' (= asked) the past tense is used in the sense of narrative because series of actions are referred to.

kahila

bhṛṭya bhitar haite phiriyā āsiyā kahila . (Bardidi p. 10)

The servant came back from inside and said, .

The complete past tense is expressed ~~via~~ by gerund 'phiriyā āsiyā' which is used in the sense of 'phiriyā āsila' (= come back) and 'kahila' (= said). These complete past actions are used in the sense of narrative.

kahilen

brajarāj bābu phiriyā āsiyā sab kathā śuniyā mādhābīke kahilen, kāṭṭā bhāla hay ni mā, mādhābī kaṣṭe aśru sambharāṇ kariha (Bardidi p. 11).

Brajarajbabu, on his return, heard everything and told Madhabi " My mother, it has not been a proper thing to do " Madhabi struggled to stop her tears.

Here the series of actions are referred to and are expressed by gerunds 'phiriyā āsiyā' (= having returned), 'śuniyā' (= having heard), which are used in the sense of completed action as 'phiriyā āsila' (= returned) and 'śunila' (= heard) and then he said expressed by kahila (= said).

kahila

anekṣaṇ pare phiriyā āsiyā kaḥila. (Bardidi p. 12)

She came back after a long time and said.

'kahila' (= said) the past tense form refers to same as narrative as it appears here. Pramila came back quite some time later and said.

kahila

śānti jena se kathā śunite pāila nā āro kāḍiyā kahila (Bardidi p. 15).

As if Santi did not hear it, she kept on and said.

Here series of actions are indicated. 'śunite pāila (na)' (= did not hear), 'kāḍiyā' in place of 'kāḍila' (cried) and then 'kahila' (= ~~said~~ said). So she did not hear it, wept and ~~said~~ said. All the verbs express complete past tense in narrative sense.

kahila

kichukṣaṇ cāhiyā surendra kahila tumi bardidi ? āṇḥal diyā mādhābī tāhār oṣṭha saṁlagna rakta bindi muchiyā dila, tāhār par āpnār cōkh muchila (Bardidi p. 22)

kahila

kichukṣaṇ cāhiyā surendra kahila tumi bardidi ?

āñcal diyā mādhavī tāhār oṣṭha samyagna rakta bindu muchāiyā dila, tāhār
par āpnār cōkh muchila (Bardidi p. 22)

Surendra stared at her for sometime and then asked, "Are you Bardidi ?"

Madhavi wiped the blood drops from his lips with her cloth, and then
her own eyes.

This passage shows series of actions. The gerund 'cāhiyā' (= staring) is
used in the sense of 'cāhila' (= stared). So Surendranath stared at Bardidi
and said (=kalla)..Then there was a little pause. The readers are watching
the dramatic situation. Then Bardidi ~~wrote~~ wiped the blood drops from his
lip. Afterwards she wiped her tears. In these series of actions 'cāhila',
'kahila', 'muchāiyā dila' and 'muchila' are used as complete past action
in the sense of narrative.

kahiya dila

pardin mādhavī duijan bhr̥ṣṭyake dākiyā kahiya dila k (Bardidi p. 11)

The next day Madhavi called two servants and promised to them.

In this passage the first sentence seems to be narrative. The gerund
'dākiyā' (= having called) is used instead of 'dākila' (called) the complete
past tense and 'kahiya dila' (= ^{promised} ~~promised~~) also refers to completed action.

kahiya dila

Surendranāth kichukṣaṇ cintā kariyā brajarājbābur thikānā kahiya dila

(Bardidi p. 11)

Surendranath thought over it for a while and then told (him) the address
of Brajarajbabu.

Here the gerund 'cintā kariyā' (= having thought) is used instead of 'cinta
karila' (= thought) and 'kahiya dila' (= said) refers to completed past
action. So the gerund 'cintā kariyā' and 'kahiya dila' are used in the sense
of narrative.

dākila

surendra dākila - 'bardidi' : āṣka kaṇṭhe sāda bāhir haila nā - sūdu
cui phōṭā rakta bāhir haila (Bardidi p. 21)

Surendra shouted 'Bardidi', no sound but only two drops of blood came out from his mouth.

This passage refers to series of events. All verbs are in complete past indefinite used in the sense of narrative. The incidents took place one after another. First Surendra shouted, but no sound came out from Surendra's mouth, only two drops of blood came out from Surendra's mouth.

nārila

sānti cakṣe āñcal diyā mātā nārila, kichukṣaṇ pare Surendra puṇarāy
kahilen āñār bardidīr nāu. (Bardidi p. 20)

Santi covered her eyes with her cloth and nodded her head. After a pause Surendranath said again, " The name is my Bardidi ".

Here series of actions are referred to with reference to the prior context when Surendra was in death bed and he was expressing his last desire to his wife. On hearing his voice Santi covered her eyes with her cloth and nodded her head. So '(āñcal) 'diyā' (= covering her cloth) is used in the sense of 'dila' (= covered) '~~āñ~~' and then 'mātā nārila' (= nodded). Then there was a little pause, Surendra again said i.e. kahila (=said). The author is narrating the events one after another.

bakilen

brāhman biḥbiḥ kariyā kata ki bakilen tēhār par chātā mātāy diyā...
janidār bābur kachārī laltā-gā abhinukhe racnā hailen (Bardidi p. 17)

That brahmin murmured a lot of things and then took his umbrella and proceeded towards Lalta-gaon to the landlords court.

balila

Sibchandra mādhavīr dāsā, mādhavī ekdin tēhāke dhariyā balila. (Bardidi p.7)
Sibchandra was Madhavi's elder brother. Madhavi one day caught hold of him and enquired.

The gerundive 'dhariyā' (= catching hold) is used in the sense of 'dharila' (= caught hold) and then 'balila' (= said). So there two verbs are used complete action in the sense of narrative.

balila

āniya balila, māstāmasāi kichui parāy ni - khāli āni pare (Bardidi p.10)
 After bringing (the books) she said, " The master did not teach me anything,
 he remained busy with his own studies only".

These sentences are used in the sense of narrative. Here (Pramila) brought
 the books and said..

balila

mādhabi krudḍha haiyā balila 'tui dūr ha' ekṭā mānuṣ ekṭi paysā hāte nā
 niye cale gela ār tui balis khōjā khūji kena ? (Bardidi p. 11)
 Madhabi became furious and said, "You get out ! One person left (our
 house) without a single paisa in hand, and you are asking me what this
 search is for !"

This passage is represented as narrative past. Here the stative gerundial
 verb 'krudḍha x haiyā' is used as 'krudḍha haila' (became furious) and
 balila (said).

balila

tāhār par jor kariyā mukh haite āncal khuliyā laiṃā mitānta dukkhita
 bhābe balila (Bardidi p. 12)

Then she, with difficulty, removed the cloth from her (Madhabi's) face
 and ruefully said " Sister, you could not stand this simple joke".

Here the series of actions are referred to. The gerund 'khuliyā laiṃā'
 (removing) is used in the sense of complete past action 'khuliyā baila'
 (= removed). So she with difficulty removed the cloth from her face
 and said (= balila). 'Khuliyā' 'laila' and 'balila' are used in the sense
 of narrative.

balilen

ekdin phiriyā āsiyā balilen (Bardidi p. 12)

One day he came back and said,

In the first sentence the series of action are referred to. The gerund
 'phiriyā āsiyā' (= having come back) is used in the sense of 'phiriyā āsilen'

and then 'balilen' (= said). So here two actions happened one after another and thus these are known as narrative.

balila

cārdiner dīn se svāmīke pāiyā dvāre pith diyā balila, etadīn chile kothāy ?
bāgānbātite, sekhāne ke āche je tīndīn dhare parchile (Bardīdī p. 15).

On the fourth day she got hold of her husband, stood with her back to the door and asked " where were you for so many days ? Who is there in the garden house that three days you had spent there ? "

Here the series of events are referred to. The gerund 'pāiyā' (=getting) instead of 'pāila' (= got) 'pith diyā' (= keeping) instead of 'pith dila' (= kept (her back) and then 'balila' (=said) are used as complete past action referring to narrative tense.

balila

svāmīke śasāiyā balila (Bardīdī p. 15)

She warned her husband and said.

'balila' (= said) refers to complete past tense used in the sense of narrative she warned her husband and said. Here two actions are referred to.

balila

Cokh muchiyā mādhavī balila (Bardīdī p. 16)

Madhavi wiped her eyes and said.

'balila' (= said) is used in the sense of complete past tense. The gerund 'muchiyā' (= wiping) is used in the sense of complete past tense 'muchila' as he wiped his eyes. So 'muchila' and then 'balila' are used in the sense of narrative.

balila

ekdīn śibcandrake dākiyā balila, dādā, āmī śvasūrbārī jāba, śibcandra
hismita hāila, se ki mādhavī, sekhāne ta ken nei (Bardīdī p. 16)

One day she called on Shibchandra and said " Brother, I am going to my in-law's house " . Shibchandra was surprised, he wondered " How that can be Madhavi, nobody now lives there "

In the first sentence *ḍākīyā* (= calling) the gerund is used in the sense of complete past '*ḍākila*' which means 'called' and '*balila*' means 'said'.

In the next sentence Madhabī expressed her desire of going to in laws house in future tense '*jāba*' (= shall go). Then Sibchandra was surprised. So '*bismita haila*' refers to mental state. It is a complete past tense of static verb '*bismita haoyā*' (= to be surprised). All the verbs are used in the sense of narrative.

balilen

nitānta birakta haiyā āsiya balilen (Bardidi p. 17)

He was extremely annoyed and reported.

'*balilen*' (= said) suggests complete past tense used in the sense of narrative. Here he was extremely annoyed and reported. Here two series of actions are referred to.

balilen

cāṭujye mahāsāy niratisāy kruddha haiyā svayam āsiyā balilen (Bardidi p.17)

Mr. Chatterjee was very agitated and came himself and said.

The gerund '*kruddha haiyā*' (= stative being angry) instead of '*hailen*' (= became angry) and '*āsiyā*' (= coming) instead of '*āsilen*' (= came) are used as complete past action and thus Mr. Chatterjee was very agitated and came himself and said. So here '*kruddha hailen*', '*āsilen*' and '*balilen*'. The author is narrating the events one after another.

balilen

Surendranāth cakṣu muchiyā mṛḍu svare balilen (Bardidi p. 22)

Surendranath wiped his tears and said in a low voice.

Here series of actions are referred to. '*muchiyā*' (= wiping) is used in the sense of '*muchila*' (= wiped). So Surendranath wiped his eyes and said. These verbs are used as past tense in the sense of narrative.

balila

hāt diyā mādhavīr mukh āpnār mukher kāche ṭāniyā āniyā balila (Bardidi p.22)

He pulled Madhabī's face near to him by holding with hands and said.

'balila' (= said) expresses past action along with gerunds 'tāniyā āniyā' (= bringing) which signifies complete past tense 'tāniyā ānila' (= pulled). He pulled Madhabī's face near to him with his hands. So both actions are referred to in a series.

balila

mādhavī iṣṭa - kabac sūccha svarṇa hār kaṇṭha haite khuliyā laiya tāhār hāte diyā balila (Bardidi p. 22).

Madhabī took her golden necklace out with the holy amulate and gave it to him (boatman) and said.

'balila' (= said) suggests complete past tense. And there are series of events taking place. The gerund 'khuliyā' (= opening) is used in the sense of 'khulila' (= opened) 'diyā' (= giving) is used in the sense of 'dila' (= gave) and 'balila' (= said). So Madhabī took her golden necklace out... gave it to the boatman and then said. Here all verbs are used in the sense of narrative.

baliyā dilen

sandhyār par tāhāke dākiyā āniyā brajabābu tāhāi baliyā dilen (Bardidi p.4).

Brajababu sent for him in the evening and informed him likewise.

Here 'baliyā dilen' is similarly used in narrative sense and the other verbs 'dākiyā āniyā' = having called and brought (him) are used as gerund but actually ^{they} refer to the complete past action i.e. 'dākilen' = called and 'ānāilen' = brought. Thus all these verbs are used as narrative.

basila

ekdin gabhīr rātre se 'station'-e āsiyā kalikātār 'ticket' kiniyā gārite basila, ebām dākjoge pitāke patra likhiyā dila je kichudiner janya se bāri parityāg kariteche (Bardidi p. 2)

One day at dead of night he went to the (Railway) station, purchased ticket for Calcutta and boarded a train, and sent a letter to his father stating that he had left home for a few days (some time).

In this passage series of actions are referred to. Surendranath came to the station and then boarded in the train and then wrote a letter completely and

at the end he is ~~leaving~~ leaving home. In these series of actions the different forms of different verbs are indicated for example gerundial use of 'āsīyā' in the sense of 'āsila' indicates that the action has already taken place and has paved the way for the author. The two complete verbs ~~basila~~ 'basila' (= sat) and 'likhiyā dila' (= wrote) indicate a past complete action. The compound verb 'likhiyā dila' states the action has already been finished and the result is awaiting. The final culmination of the series of action is indicated by progressive forms 'parityāg karitechī' (= would leave) which shows that the action is not yet complete. The continuous tense is used in a particular situation indicating that Surendra is leaving the house and as if we are visualizing it ~~as a~~ a dramatic situation. It is to be noted that the combination of the simple past tense like 'basila', 'likhiyā dila' etc. in combination with the progressive tense ^{gh} heightens the dramatic situation of all the series of actions. They are all used in a narrative sense. Here the author wants us to halt for watching the situation as if the action is going on before our eyes and that is why author has changed the past tense ~~into~~ into the present continuous which actually refers to the future.

~~rākhila~~ rākhila

muhūrter madhye māchabī caitanya hārāiyē lunṭha mastak surendrer skandher pārsve rākhila - jakhan jñān hāila, takhan bātimay krandan rol uthiyāche

(Bardidi p. 22)

In a moment Machabi became senseless, her head dropped by the shoulder of Surendra, when she regained consciousness people were wailing in the house. This passage refers to series of ~~events~~ events. The Gerund (caitanya) hārāiyā (= becoming senseless) is used instead of the complete past tense (caitanya) hārāila (= became senseless). Then 'mastak ...rākhila' (= dropped) her head dropped by the shoulder of Surendra. So 'caitanya hārāila' and 'rākhila' are used in the sense of narrative. Now there is a little pause. Here author wants us to halt for watching the situation. Now the next sentence is conditional reflected by the addition of co-relating adverb jakhan...takhan.. When

she regained consciousness the people in the house started weeping. So 'krandan uthiyāche', the present perfect form of 'krandan othā' has proved the changed situation.

likhila

manoranā svāmīr patra mātḥāy rākhiyā mane mane tāhār caran uddesē prañām kariyā likhila (Bardidi p. 13).

Manorāma touched her head to her husband's letter in her mind touched his feet and wrote.

Here the author is narrating the incidents one after another by using gerunds 'rākhiyā' (= touching), 'prañām kariyā' (= touching his feet) in the sense of 'mātḥāy rākḥila' indicating the completed past action. So Monoranā touched her husband's letter to her head and touched his feet and then she wrote to her husband.

anusandhān karilen

tathāpi tūmi anusandhān karilen kalikātāy jāhārā paricita chila, tāhādigakḥ patra dīlen ; kintu kona upāy haila nā (Bardidi p. 2)

Yet he continued the search, he wrote to everybody he knew at Calcutta but all in vain.

Here 'anusandhān karilen' (patra) 'dīlen' and 'upāy haila(nā)' are used as narrative sense. He enquired first and then wrote a letter but could not get any reply. The last verb though used in a negative sense is used in a narrative tense for a piece of information he received depending on the earlier action.

asrumocan karila

tāhār pare ghare dvār diyā bahukṣaṇ dhariyā se asrumocan karila (Bardidi p.20)

After that she wept long in her room, bolting the door from inside.

'asrumocan karila' (= wept) indicates complete past tense in the sense of narrative. Here actions are referred to one by one. These are expressed by gerund 'diyā' (= bolting) which is used in the sense of complete past tense as 'dvār dila' (= bolted) and after that she wept (= kādila).

uttar dilen

Surendra isat hāsiyā uttar dilen (Bardidi p. 20)

Surendra smiled slightly and answered.

'uttar dilen' refers to complete past tense. In connection with the gerund 'hāsiyā' which is actually used in the sense of 'hāsila' (= laughed). So in the sentence two actions are referred to here and this can be treated as narrative.

uthiyā basila

tāhār par ekkhāni hastākṣar - kintu anekdin kāṭiyā gela, kichui āsila nā krame tāhār jvar sāriyā gela - pāthya kariyā uthiyā basila (Bardidi p.14).

Then a handwriting, but many days passed, nothing arrived, Gradually her fever subsided, he took his diet and got up (cured).

Here the author is narrating the events one after another. All the verbs are in the forms of complete past tense. So 'kāṭiyā gela' (= passed), 'sāriyā gela' (subsided) and 'uthiyā basila' (cured) are used in the sense of narrative.

kāj karita

tāhārā āpan āpan prabur kāj karita, randhansālāy pācak randhan karita, br̥hat annasatrer mata loke pāt pāriyā basiṭā khāita, keha khāite pāita, keha pāita nā, se dhukha keha cāhiyā o dekhita nā (Bardidi p. 5)

The servants used to work to their own masters only. The cook prepared food in the kitchen, people took their plates, sat there and took their food as if in a big charity kitchen. There was nobody to see who got any food or did not.

kāj karita (= engaged to do) refers to past tense and here this passage shows series of action happened one after another. All are in the form of past tense as these actions used to happen regularly, so these are used in the sense of narrative.

cāpiyā dharilen

brāhman takhan hāte paitā jarāṇiyā 'manager'-er hāt cāpiyā dharilen -

(Bardidi p.17)

The brahmin took the sacred thread in his hand and held the hands of the manager firmly. ~~xxx~~

'cāpiyā dharilen' (= held) described complete past action, the gerund 'jaṛāiyā' (= taking) the sacred thread is used in the sense of 'jaṛāilen' (= took) referring ^{to} complete action. So these are used in the sense of narrative.

jaṛāiyā dharila

pramīlā āsiyā nidrita surendranāther galā jaṛāiyā dharila - 'master masāy':
(Bardidi p. 9)

Pramila came to the sleeping Surendranath hugged him around her neck and called 'Master masay' ?

Here two series of actions took place. The gerund 'āsiyā' (= coming) is used in the sense of 'āsila,' the complete past tense, which means (Pramila) came and 'jaṛāiyā dharila' means hugged him (Surendra) around his neck. I.e. complete past tense. So 'āsiyā' and 'jaṛāiyā dharila' seem to be regarded as narrative.

jāñāsā karila

prabal jvare samastadin chatphat kariyā sandhyār samay ekjanke jāñāsā karila āmi hāspātāle āchi? (Bardidi p. 11)

He spent the whole day restless with high fever, in the evening he asked one, Am I in a hospital?

Here the series of events are expressed by gerund 'chatphat kariyā' (= having restless) in the sense of 'chatphat karila' (became restless) and 'jāñāsā karila' (= asked).

jāñāsā karila

pardin sei chātrati kache āsiyā jāñāsā karila āpānā ātmīya keha ekkhāne āchen ? keha nā (Bardidi p. 11)

The next day that student came to him and enquired "Does any of your relatives live here ? 'No body'.

Here series of actions are noted. The gerund 'āsiyā' (= coming) is used as

complete past tense of 'āsila' (= came) and then asked expressed by 'jijñāsā karila'. All are used in the sense of narrative.

jijñāsā karila

mādhavī kintu ata sahaje chārībār lok nahe, se santoshe pāthāiyā jijñāsā karila (Bardidi p. 17).

But Madhavi was not to give in so easily. She sent Santosh to enquire about the rest of the land.

The gerundine 'pāthāiyā' is used in the sense of 'pāthāila' (=sent) and then 'jijñāsā karila' (= asked). The actions happened one after another, and are denoted as narrative tense.

jhātāite āsila

tāhār par je ghar jhātāite āsila se bedānār khosā, biskuter tukrā, anḡurer tulā ebām sei cithikhāni, sab eksānge jhātāiyā bāhire pheliyā dila - surendranāther prāṇer akāṅkṣā dhulā mākhīyā hāyāy uriyā, sīsire bhijiyā, rod khāiyā abasēse ektā bāblā gācher talāy pariya rahila (Bardidi p. 14).

Then, the letter was swept and thrown out along with the skin of pomegranate, fragments of biscuits, refuses of grapes by him who came to sweep the room. surendranath's heart's desire was covered with dust, blown by the wind, drenched by ~~also~~ and burnt in the sun finally lay down below a 'bābla' tree.

In this passage it is found that the series of past actions happened one after another. At first the sweeper came (jhātāite āsila), he swept everything referred by 'jhātāiyā' (i.e. jhātāila) and threw out (pheliyā dila) and in the next sentence the gerunds like 'mākhīyā' (= covered), 'uriyā' (= blown), 'bhijiyā' (= drenched), 'rod khāiyā' (= burnt in the sun) are used in the sense of complete past tense that means the author wanted to narrate the incidents one after another by using gerunds and at the end 'pariyā rahila' = lay down (on the ground).

dhariyā basila

pūjār samay manoramā pitṛbhabāne āsiyā mādhavīke dhariyā basila, tor bādar dekhā (Bardidi p. 12).

During the Pujas Manorama came to her father's house and caught hold of Madhabi and said, 'Show me your (pet) monkey'.

Here two actions took place simultaneously i.e. Manorama came to her parents house and caught hold of her friend Madhabi. So the gerund 'āsiyā' (= coming) is used in the sense of completed past tense 'āsila' (= come) and then 'dharīyā kāsila' (= caught hold) of him. So here two actions happened one after another and these are used in the sense of narrative.

parīṣkār karila

pencil tuliyā laiṣyā Surendranāth caśmā khuliyā kāc duiṭā parīṣkār karila.

(Bārdīdī p. 8)

He took his pencil off, Surendranath removed his specs and cleaned the glasses.

Here the first sentence comprises completed actions in a series i.e. he took his pencil off, removed his specs and cleaned the glasses. The gerund use of the verbs 'tuliyā laiṣyā', 'khuliyā' are used in the sense of completed action 'tuliyā laila', 'khulila' and cleaned 'parīṣkār karila'. All these verbs are used in narrative sense.

parite basila

Se khātāpatra bai, 'slate', 'pencil', chabi, lajenjes prabhṛti āniyā parite basila (Bārdīdī p. 4).

She came to read with her boxes, exercise books, pencil, pictures, lozenges, etc.

Here the gerund 'āniyā' (= bringing) is used in the sense of ānila (= brought) i.e. she brought books, slate, pencil, etc. and then sat down for study expressed by 'parite basila'. So here series of action took place one after another and then seem to be represented as narrative forms.

pān karilen

nadīte nāniyā ānjali bhariyā jal pān karilen, tār par prāṇpane chutiṣyā calilen (Bārdīdī p. 21)

He went down to the river cupped his hands and drank water and then he raced up as fast as he could.

This above passage shows series of actions happened one after another and these are expressed by gerunds i.e. 'hāmiyā' (= getting down) which means he went down to the river and then 'bhariyā' is used in the sense of 'bārila'. He cupped his hands and then drank water i.e. (se añjali bhariyā jal pān karila).

muchite lāgila

jānla diyā tēhā dekhiyā sānti kromāgata cakṣu muchite lāgila (Bārdidi p.21).
santi watched it through the window and went on wiping her eyes.
The gerundial use of verb 'dekhiyā' (= having watched) indicates that the action has already taken place. It is used in the sense of 'dekhila' (= saw).
so santi watched through the window and 'muchite lāgila' is used in the sense of *narrative*.

so the author is narrating the events one after another.

laila

prathame mādhavī kāsī giyā bhāgineyake saṅge laila, tēhār par tēhār hāt dhariyā golāgāye āsiyā ei dīrgha sāt batsar pare svāmī bhabane prabes' karila (Bārdidi p. 17).

At first Madhabi went to Kasi and took her nephew (in-law) along. Then she came back to Golagaon and entered her husband's place with him after long seven years.

In this passage series of action are referred to Madhabi went to kasi ; she took her nephew. Then she came back Golaga. She entered her husband's house. In most of the cases gerunds are used instead of past indefinite e.g. 'giyā' instead of 'gela', 'āsiyā' instead of 'āsila'. Here the author is narrating all events one after another in such ^{way} as ~~style~~, the readers are visualizing these actions in dramatic situation. These can be termed as narrative.

Verbs of effort

tāniyā laila

tēhār par surendranāth anyamanaske haiyā 'slate' tāniyā laila - 'pencil' hāte kariyā āk pāriyā basila (Bārdidi p. 4).

Then Surendranath became unmindful and took the 'slate' to him - with a 'pencil' in hand he started with mathematics.

Here the series of actions are referred to. 'anyamanaska haiyā' is used in the sense of 'anyamanaska haila'. Surendranath became unmindful, he took the pencil and started with mathematics i.e. 'slate tanila' and 'āk pāriyā basila'. All are used in the sense of narrative past tense.

byabasthā karilen

bijñā cikitsak dekhiyā sūniyā ektā cusadher byabasthā karilen ebām bñises kariyā satarka kariyā dilen (Bardidi p. 15).

After thoroughly examining the specialist doctor prescribed a medicine and particularly cautioned..

Here the series of events are referred to. The gerund 'dekhiyā sūniyā' (= having examined) is used instead of 'dekhilen sūnilen' (examined) i.e. the doctor thoroughly examined the patient. Then he prescribed for medicine and cautioned the patient. These events are expressed by 'byabasthā karilen' 'satarka kariyā dilen'.

sandhān pāoyā gela (nā)

kona sandhān pāoyā gela nā ? pramīlā kadiyā kahila bardidi, tini cale gelen kena ? (Bardidi p. 11).

No trace of him, Pramila wept and asked, 'Bardidi', why did he leave us ? Here the series of actions are happened. 'pāoyā gela' (na) (= not found), 'kadiyā' (= crying) in place of 'kadila' (= cried), 'kahila' (= said) and at the end 'cale gelen' (= left) are used in a narrative sense.

sākṣāt haila

kāchārīte mathurbābur sahit sākṣāt haila prathamē jijñāsā karilen, golāgāye kār sampatti nilām hayeche ? (Bardidi p. 20).

He first met mathurbabu in the office (kachari) and enquired 'whose property has been put up for auction in Golagaon?'

Here the series of actions are referred to. 'sākṣāt haila' (= met) indicates past tense, he met Mathurbabu, then 'jijñāsā karilen' (= asked). Here the incidents ^{incidents} ~~indicates~~ happened in the past and the verbs are used in the sense of narrative.

pōuchilaVerbs of transferring

patrakhānā dākghare pōuchila nā, prathamē śajyā haite me^īther upar paṛila.

(Bārdidi p. 14)

The letter did not reach the post-office, at first it dropped on the floor from the bed.

In this passage series of actions are referred to. The author here is narrating the events one after another. The letter did not reach the post-office, it dropped on the floor. Then some body came to clean the floor.

~~Then~~ She cleaned the floor and threw it (letter) away along with other refuses. So here all the verbs viz. 'pōuchila' (= reached), 'paṛila' (= dropped), the noun clause 'jhātāite āsila' (= came to clean), the gerund 'jhātāiyā' (= cleaning) in the sense of 'jhātāila' = cleaned and 'pheliyā dila' (= threw away) are used ⁱⁿ a narrative sense.

pōuchila

sahasā kane śabda pōuchila, purātan paricita svare - ke dāke nā : mādhavī uṭhiyā basila, bhitar haite mukh bārāiyā dekhila, sarbānge dhūlā-kādā mākhā - māstārmahāśayā nā ? (Bārdidi p. 21)

Suddenly the voice reached her ears, a known old voice " Is it not someone calling ? " Madhavi got up took her head out and found - entire body filled with dust and mud - is it not our master ?

This passage illustrates series of actions. All the verbs are in past indefinite. Pōuchila (= reached) the impression of sudden action in association with adverb 'sahasā' (= suddenly). As soon as Madhavi listened the known voice she stood up. Here 'uṭhiyā basila' (= got up) expresses the same idea of instantaneous action. Immediately after she took her head out and found. Now the author is just narrating all incidents one after another without any pause and all the verbs viz. 'pōuchila', 'uṭhiyā basila', 'dekhila' are past indefinite and thus these are to be interpreted as narrative.

Verbs expressing relation in terms of person and thingpāoyā gela.

tathāpi tini anusandhān karilen. Kalikātāy jāhārā paricita chila tāhādīgake

patra dilen kintu kono upāy haila nā, Surendrer kona sandhān pāoyā gela nā
(Bardidi p. 2)

Yet he searched for him, he wrote to everybody know^{to} him, in Calcutta but in vain. Surendra could not be traced.

This above passage shows series of actions taking place one after another.

He (Surendra's father) searched for him, sent letters to known persons ~~but~~
no
at Calcutta but/thing happened. There was no information about Surendra

Here the author is narrating these series of incidents in complete past tense but these are used in narrative sense.

bibāha kariyā āsila

tāhār par, ekdin prabhāte, bāsi bājāiyā dhāker pracaṇḍa śabda kariyā kāsir
khan khan āoyāje samasta grām paripārīta kariyā Surendranāth bibāha kariyā
āsila (Bardidi p. 14).

Thereafter, one morning with trumpets playing, the drums roaring loudest, filling the village with smashing ringing of bells, Surendranath came back after wedding.

This passage shows the series of actions and the actions are expressed by gerunds. These are viz. 'bājāiyā' (= playing), 'śabda kariyā' (roaring), 'paripārīta kariyā' (= filling) the village with smashing ringing = 'bibāha kariyā' (= getting married), which are used in complete past tense like 'bājāila' = played, 'śabda karila' (= roared), 'paripūrīta karila' (filled the village with smashing ringing), 'bibāha karila' (= got married) and came (= asila).

Sambād pāilen

(i) Rāymahāśay sambād pāilen, (ii) Śvasūrmahāśay āsanna mṛtyūśāyāy śayan kariyāchen.
tārātārī putrake laiṇā pābnā jātrā karilen, kintu pōūchibār pūrbei śvasūr-
mahāśay paralokgaman karilen (Bardidi p. 14).

Raymahasay got the news that his father-in-law was in death bed. Soon he left for Pabna along with his son, but before he could reach his father-in-law had died.

Here in this passage a series of actions are taking place. Sentence (i)

Raymahasay got the news indicates past indefinite tense, Sentence (ii) His

father in law was in death-bed shows present perfect continuous expressing the idea that he is still in death-bed. Here the author is presenting the situation before our eyes. Then he was narrating the incidents successively Raymahasay immediately took his son and left for Pabna and before they reached there the father-in-law passed away. Here the gerund 'laiyā' (= taking) is used in place of 'laila' past indefinite (= took), 'jātrā karilen' (= left), 'paralok'gaman karilen' (= passed away) are simply used as past indefinite. These verbs are used in a narrative sense.

Aorist future

§ 223. Aorist future as already mentioned is used to express indefinite action which is about to take place. To indicate future the stem affix -iba - < tavya (Sanskrit) is added directly to the root. The following examples show the aorist future found in Bardidi.

Verbs of intellection

mane karben

dūr pāglī, tā ki balte x āche, tini hayta kichu mane karben (Bardidi p. 7)

'You crazy ! you should ~~can~~ not tell him all these, he may mind it'.

Here 'mane karben' stands for aorist future.

Verb of emotion

himsā kariba

tini jakhan nāi, takhan ār kena, kāhār janya parer himsā kariba (Bardidi p.5)

He is no more, why then, why I shall be jealous for other.

In this sentence 'himsā kariba' describes aorist future as other verb expresses indefinite action.

Verbs of change of state

kinārā haiyā jāibe

pardin kaman kariyā kathā bārtā kahite pārile tāhār niscit ektā kinārā haiyā jāibe (Bardidi p. 3)

Now he would start a dialogue the next day that would surely find a way out for his problem.

kinārā haṣyā jāibe (= would find a way) refers to future indefinite.

marba

ārṣ jāi hok, tumi bārīr bār hale āni mātā khūre raktagangā haye marba

(Bardidi p. 15)

whatever else may happen, if you go out from this house, I will break my head, blood will flow and I will kill myself.

'marba' (= will kill myself) gives the impression of indefinite future i.e. aorist future used in the conditional sense as it appears here that she will break her head and kill herself if her husband goes out from the house.

Verbs of movement

āsiba

mādhābī hāsiyā balila, āni ābār ta āsiba ekebāre jāitechi nā ta (Bardidi p.7)

Madhabi smiled and said, I am sure to come back, I am not going or ever'.

Here '~~marba~~ 'āsiba' (= will come) suggests future indefinite though it indicates nearness of future action

āsba

Cokh muchiyā.. ābār āsba, tomār cheler jakhan paitā habe, takhan niye esa,

ekhan jāi (Bardidi p. 16)

Madhabi said, I will come back again, when your son's 'sacred thread' ceremony takes place, you bring me back, now let me go.

āsba

se ta ātṛ das' bacharer kathā jādī bēce thāki tā-hole āsba (Bardidi p.16)

But it will be eight to ten years from now. If I remain alive, I will come back.

uthibe (nā)

e dehe jatakuku śakti āche, samasta akātare byay kariyā śēśśajyā āśray

kariba ār uthibe nā (Bardidi p. 21)

He would spend all his ~~energy~~ energy left in this body and then would take up his last bed and would not rise again.

calbe

tā jāo - kintu mā, sāmsār calbe nā āni chārā sāmsār calbe nā ? calbe nā

kena mā, calbe (Bardidi p. 7)

"Alright, you go, my mother but it will be difficult to run the household",

"Can things not run without me ? "

"Oh, why not my mother, it will run.

The verb 'calbe' (= will run) is used four times in the above passage, All are used to denote aorist future in an indefinite sense.

jāba

Se balila, dādā, tumi ki mane kara, āmi jhagrā kare tomār bāri theke jāba.

(Bardidi p.16)

She replied, "Brother, do you think that I am leaving your house for any dispute or quarrel ? "

jāba

āmi ekbār kachārighare jāba, kichu cāi nā, ekbar mathurbābur sange dekhā karba, bale deba je agraḥāyan mās theke tāke ār kāj karte habe nā.

(Bardidi p. 19)

' I shall go to Court office for once, I don't need anything, I want to meet Mathurbabu,. I will tell him that he need not work from the month of 'Agrahayan.'

jāite haibe

bātīr adūrei nadī, mājhi ke kahiya dila, somrapure jāite haibe (Bardidi p.19)

The river was not far from the house, she ordered the boatman to proceed towards Somrapur.

jāite haibe (= had to proceed) gives the impression of indefinite future. Moreover it gives the meaning of compulsive action.

phiriyā āsibe

anarthak anusandhān kariyā bisēṣ lābh haibe nā ebām sandhān pāile o je se bātite phiriyā āsibe, erūp sambhābanā nāi (Bardidi p. 2)

It would be useless to try to search him out.

'lābh haibe nā' (= will be useless) gives the idea of indefinite future in negative construction.

Verbs of physical activity

deba

mā durgā : jorā moṣ deba (Bardidi p. 21)

'Oh goddess Durga, Mother ! I will offer a pair of buffaloes.

Here 'deba' expresses aorist future.

deba

Lālātā gāye ei rātre pūchate pāra ? sabāike ek ektā hār deba (Bardidi.p.22)

'Can you reach Lalagaon by tonight ? I shall give one necklace each for you.

'deba' (= will give) denotes simple aorist future but this action of giving necklace has connection with the previous action (pūchate pāra ?). So if any body reaches at Lalagaon she will offer her necklace to him.

parben

bhāṛīya bhāitar.. chotodidi āṛ āphār kāche parben nā (Bardidi p. 10)

The servant said.. The younger didi will not read to you anymore.

'parben' (= will read) refers to simple future in negative sentence.

Verb of effort

mānā karba

tabe jā, tor nijer bāri jete āṛ mānā karba nā. jekhāne bhāla lāge, tabe sarbadā sambād dite bhulis ni (Bardidi p. 17)

Then you go. I should not stop you when you are going to your own house, if you like it. But don't forget to send messages regularly.

Here 'mānā karba' indicates aorist future referring to indefinite action.

Verbs expressing relation in terms of a thing or a person.

thākba

mādhabi mṛta svāmīke addes kariyā balila, chota bhāgne kāsīte thākurjhir kāche āche, tāke niyā āmi golāgāye bes thākba (Bardidi p. 16)

Madhabi addressed to her late husband and said, " Our youngest nephew lives in Kashi with your sister, I will be quite happy to stay in Golagaon with him.

pāiba

satpathe thākio - tomār punye ābār tomāke pāiba (Bardidi p. 5)

"Live a virtuous life, your virtue will make us meet again".

Here 'pāiba' is represented as aorist future as it indicates indefinite action.

pāiba

tāhār abartanāne samasta baibhab ekmatra duhitra surendranāth pāibe,
rāymahāsai ihā sthir jāniten (Bardidi p. 14)

On his desire, his entire wealth would be inherited by surendra, the only grandson, was known, for sure, by Raymahasaya.

pāibe

tāhar ~~abartanāne samasta baibhab ekmatra duhitra pāibe~~ (Bardidi p. 14)

pāibe (= will get) is actually regarded as aorist future but this futurity is reflected in Raymahasay's mind and thus he said that on his desire his entire wealth would be inherited by surendra.

puraskār pāibe

tomrā anusandhān kariyā phēriyā āsile das tākā puraskār pāibe. (Bardidi p.11)

If you can search him out and bring him back, you will get ten rupees as reward.

Here 'puraskār pāibe' denotes aorist future.

Perfect stem and aspect with reference to 'Bardidi'

Perfect stem and aspect

§ 224. The perfect stem as discussed earlier is formed with the gerundial affix -iya to the root. Tense and person markers are added to the perfect stem with - iyā. The verb stem with - iyā indicates ^{completed} action i.e. perfective aspect. The perfect stem in combination with other roots and in association with adverbials gives the aspectual meanings such as completive, statical and intensive. These aspectual meanings are basically dealt with the verbs in combination i.e. compound verb formation. The compound verb by itself expresses such meanings.

§ 225. The perfect stem is used to indicate some length of time that has begun before and has continued upto a present point of time e.g. kabe tumi ekhāne esecha ? = 'How long have you been here.' The two terms 'perfect' and 'perfective' are very much confusing. So far stem and tense are concerned it is known as 'perfect' and from ^{the} point of view of aspect the term 'perfective' is more appropriate. The simple past tense refers to an action in the past without referring to its connection with the present, while perfect is a retrospective present which connects a past occurrence with the present time either as continued upto the present moment or as having results or consequences bearing on the present moment¹. e.g. kājtā śeṣ karle ? / śeṣ hala ? = 'Did you finish your work ?' refers to some definite portion of the past whereas kājtā śeṣ karecha ? 'Have you finished your work?' is a question about the present status.

Perfect tense is also used to refer to the resultative meaning i.e. the action takes place in the past but from the point of view of its result it has the relevance to the present. It is difficult to determine the resultative perfect because it solely depends on context.

1. Perfective aspect

§ 226. Mostly perfective aspect[§] is used with the action relevant to something observable at the present moment. * It neither signifies the completion of an action, nor continuity that simply expresses a present meaning with emphasis². Sometimes the simple past tense and the present perfect overlap. It is wholly considered by the collocation of the adverbials to distinguish between the present perfect and past tense forms. eg.
āj āni tāke tinbār dekhechi = 'today I've seen him thrice,' where^{as}
gatakāl āni tāke jete dekhlām = 'yesterday I saw him going.'

§ 227. Similarly the past perfect refers to the action began in the past and continued upto the past point of time indicated by the adverbial of time, eg. gatakāl se bārīte esechila = 'yesterday he had come home'. Here 'esechila' implies he had come yesterday and left after sometimes. For future perfect the auxiliary ^{'tāk'} is added to the perfect stem. The following examples from 'Bardidi' exhibit various aspectual meanings of perfect stem system.

Verbs of intellection

jāniyāche

śudhu ei kāsīgaman ghaṭanāṭir par haite eituku se beśī jāniyāche (Bardidi p.9)
 After the incidence of her departure to Kasi he^{has} realised this very much.
 sentence (1) jāniyāche (= has realised) shows completed action. It is perfective in the sense that Bardidi's departure to Kasi still remained in his mind.

bujhiyāche

jakhan paricay haiyāche, takhan se emni bujhiyāche (Bardidi p. 9)
 When he came to know (= has understood) her, he has just known the name.
 Here 'bujhiyāche' (= has understood) suggests completed action as it appears here he has come to know her when he was being acquainted with her. So whatever he has understood is still in his mind.

bujhechi

tā ki bale dite habe hon ? - āni sab bujhechi (Bardidi p. 13)

"Do you need it to explain any more ? I have understood everything".

Here 'bujhechi' (= have understood) denotes past completed action. It appears to be the past action continued to the present moment or the moment of speaking.

bhul bujhiyāche

ekhan jadi keha balensojā kariyā nā baliyā nindā karitechī, tāhā haile tāhārā ānāke bhul bujhiyāche (Bardidi p. 16).

Now, if somebody says that I am accusing Shibchandra or his wife or putting any blame on them indirectly avoiding a straight pass, then they have misunderstood me.

'bhul bujhiyāche' (= have misunderstood) signifies perfective aspect whose action is extended into present in combination with present situation expressed by present verbal forms like doṣ ditechī (= am accusing), nindā karitechī (= blaming).

bujhiyāchila

Kalikātāy rajpathe ghuriyā nijer janya nije bhābibār prayojantā se katak bujhiyāchila (Bardidi p. 5)

while roaming about in the streets of Calcutta he ^{had} somewhat realised the need to think about own requirements.

Here 'bujhiyāchila' gives the perfective meaning occurring in past time.

It is perfective in the sense that the consequence of the action was still remained in his mind.

bujhiyāchila

mādhavī kathātā anekṣaṇ bujhiyāchila tāi alpe alpe mukhkhāni bibarna haitechila (Bardidi p. 12)

Madhavi had understood (her) words quite well, and so her face was growing pale gradually.

In the first sentence 'bujhiyāchila' (= had understood) refers to completed action because in the following sentence 'bibarna haitechila' (= growing pale)

implies the consequence of the previous action.

bhābiyāche

kintu loktīr sahit tā militeche nā e nām se kata dīn mane mane bhābiyāche.

(Bārdīdī p. 18)

But it does not match with the man. She kept (= has kept) repeating the name for a few days in her mind.

camatkrita kariyā diyāche

bīsē ei nūtan dharanēr āhār prañālītā mādhabi^{ke} āro camatkrita kariyā diyāche (Bārdīdī p. 6)

Madhabi was surprised (has got surprised) specially at this new manner of taking food.

thāṭṭā kariyāche

kintu mādhabīr anya kāraṇ chila, ekhani nā jāniyā manoramā je thāṭṭā kariyāche --

(Bārdīdī p. 12)

Without knowing the proper reason Manorama has cut jokes with her..

Here 'thāṭṭā kariyāche' 'has cut jokes' refers to completed action i.e. perfection as it appears that the effect of the past action, still remains in Manorama's mind.

nane kariyāchila

santosh janya se jamidārēr sahit dekhā karibe mane kariyāchila kintu tēhā ray nāi (Bārdīdī p. 18)

she thought (= had thought) about meeting the Zamindar for the sake of santosh but it did not materialise.

sīkhiyācha

ami lekhāparā katacūr sīkhiyācha ? Kinchu sīkhiyāchi (Bārdīdī p. 3)

"How far have you learnt" ?

(I have learnt) to some extent.

sīkhāiyāche

tenanā, mādhabi āmāke sīkhāiyāche (Bārdīdī p. 13)

because, Madhabi has taught me (about it)

sikhiyāchila

abasthābaigunye surendra nūtan dīāc sikhīyāchila. (Bārdīdī p. 3)

Compelled by the situation Surendra had adopted a new style.

Here 'sikhīyāchila' 'had adopted' suggests that the action was over in the past and the consequence of it remained or lasted in the past. The same explanations are offered to the following examples.

Verbs of senses

nijer anek ṭākā - tāi arther prati najar den nāi, cheletir biṣay-āsāy āche kinā, khōj lan nāi, śūchu dekhiyāchilen, cheleti lekhāpārā kariteche (Bārdīdī p. 4).

He had a lot of money, that is why he did not look for it he did not enquire if the boy (groom) had any property or not, he only saw that the boy was studying.

dekhiyāchilām

kintu ki jāna manoramā, tumi ānāke āścārja karite pāra nāi, āmi ekbār ekṭā latā dekhiyāchilām. (Bārdīdī p. 13).

But, you know Manorama, you could not surprise me, once I have seen a creeper.

śunechi

āmi samasta śunechi (Bārdīdī p. 15)

I have heard everything.

śone (nāi)

e jībane eman kaṭu kathā se ār kakhana o śone nāi (Bārdīdī p. 20).

~~oax~~ śone nāi (= has never heard) indicates completed action he has never heard such harsh words in her life and this past action has relevance to present.

śuniyāchila

kothāy nāki śuniyāchila sekhāne khālte pāoyā.jāy, andhakār rātri, tāhāte ābār megh kariyāchila. (Bārdīdī p. 11)

He heard (=had heard) from somewhere that food was available there, it was dark night and over and above it was cloudy.

śuniyā thākibe

itipūrbe śibcandra bodh hay strir nikat bhaginir biruddhe kichu śuniyā thākibe sambhabatah tāhāi mane haiyāchila (Bardidi p. 16)

śichandra, perhaps, already heard something against his sister from his wife, probably that was in his mind.

As the past event is expressed at the present moment the future form is used to indicate the past incident happening in the future. Compare ~~right~~ *English* sentence like 'he said that he would go there soon.'

Verbs of emotion

caṭiyā giyāchila

manoramā mādhavīr bālyakāler sakhi, tāhāke bahudīn patra lekhā hay nāi, uttar nā pāiyā se biśam caṭiyā giyāchila (Bardidi p. 6)

Manorama is Madhavi's childhood companions, it is long time she has not written to her. She (Manorama) had become angry very much because the reply did not come.

It refers to past perfective as it signifies the past action the consequence of it lasted to the past. The following examples are offered to the same explanation.

rāg haiyāchila

Samprati tāhār upar ektu rāg haiyāchila (Bardidi p. 8).

Recently she was a bit angry with him (i.e. she was angry and that anger was still lying in her mind).

svīkār kariyāchila

lekhnāparā bodh hay kichu jāne, kenānā tomār dādāke parāibār kathā balite tāhāte se svīkār kariyāchila (Bardidi p. 4)

(He) perhaps has some education, because when (he) was asked to tutor your elder brother, he had agreed.

hāsiyāchila

bindu dāsī nāki kathātā lai yā ektu hāsiyāchila (Bardidi p. 9)

Bindu, the maid had perhaps, a derisive smile on this matter (literally had laughed).

Verbs of Change of statekāli paṛiyāche

mādhavīr cokher kone kāli paṛiyāche, praphulla mukh iṣat gambhīr haiyāche, kājkarme teman bādhani nāi - ektā dhilā rakamer haiyāche (Bardidi p. 13).
Madhabi's eyes have black rings, her cheerful face has become sullen a bit, her working is not so methodical - it has become slow.

In this passage kāli paṛiyāche (= have black rings), 'gambhīr haiyāche' (= has become sullen), dhilā rakamer haiyāche (= has become slow) are all stative in nature. Here the author is describing Madhabi's mental state which is expressed by present perfect form that means the consequence of her mental state is still operative in present moment and thus these expressions are represented as perfective. Similar explanations can be given to the following examples :

janmiyāchila

tāhār upar ektā sneha janmiyāchila (Bardidi p. 12)

He had developed an affection for him.

janmiyā giyāche

ekbār cāhiyā dekhilen - jāmār upar anek phōṭā rakta dhulāy janmiyā giyāche.

(Bardidi p. 21)

He looked once and found that large number of blood drops formed clots

(= have clotted) with the dust in his shirt.

purīyāche

nādhavīr jena kapāl purīyāche, tāhār apnār balibār sthān nāi (Bardidi p. 16).

Madhabi's luck has downed her, she has no place of her own.

Prabhed ghatiyāche.

takhan bāper āmal chila ekhan bhāier āmal haiyāche kājei ektu prabhed ghatiyāche (Bardidi p. 16)

Then it was her fathers time, now it is her brother's, so there has been a change.

In sentence II and III 'haiyāche' (= has become) and ghatiyāche (= has been a change) refer to completed action signifying the change of state the effect of which has got the present relevance.

badlāiya giyāche

Sei abāhi mādhabi ekebāre badlāiyā giyāche (Bardidi p. 5)

From then Madhabi has completely changed.

br̥d̥d̥ha kariyā diyāchila

ei dākuli tāhār manke āro br̥d̥d̥ha kariyā diyāchila (Bardidi p. 19)

These new form of addressing her feel herself quite aged.

rāñjita haiyāche

takhan o sūrjoday hay ni, pūrbadik rāñjita haiyāche mātra (Bardidi p. 9).

The sun was yet to rise, eastern sky had ^{only} a tinge (i.e. the sky has become red).

saṁkucita haiyā pariyaachila

surendranāth o ektu saṁkucita haiyā pariyaachila (Bardidi p. 9)

Surendranath, too, had become a little hesitant.

hayeche

kāchārite... sāksāt haila, prathame jijnāsā karilen, golāgāye kār sampatti nilām hayeche ? (Bardidi p. 20).

haiyāche

āj cāri batsar haila brajabābur patnībiyog haiyāche (Bardidi p. 4)

It is four years now Brajababu's wife has passed away. ~~only the old people could realise this grief at an old age.~~

Here 'patnībiyog haiyāche' involves the completed action as the context shows the action happened in the past as it appears here brajababu's wife has passed away since four years but its effect and consequences are still alive in Brajarajbabu's mind.

jvar haiyāchila

madhye ekdin tāhār jvar haiyāchila barā kaṣṭa haiyāchila (Bārdidi p. 13)
Meanwhile one day he had fever it was very painful for him.

bibāha haiyāchila

egāra batsar bayase mādhavīr bibāha haiyāchila (Bārdidi p. 4).
Mādhavī was married to at eleven years of age i.e. she had got married and
thus Mādhavī was married woman.

bibāha haiyāchila

Golāgā haite panara kros' dūre somrāpure pramīlār bibāha haiyāchila.
Somrapur was about thirty miles from Golagaon, Pramila was married there.
bibāha haiyāchila (= had got married) signifies perfective aspect. Pramila
got married. It had happened in the past but the effect of this happening
still maintained in the past.

mānuṣ haiyāche

tini balilen, suro ekhan mānuṣ haiyāche. (Bārdidi p. 2)
She said, " Suro has grown up now,

niṣiddha haiyāche

strīr ādeśe surendrer bāhīr baṭite paryanta jāyā niṣiddha haiyāche
(Bārdidi. p. 19)

By the order of his wife, Surendranath's movement has been restricted
even to the cut house.

harāiyāche

tāhār ādarer kanyā mādhavī debī je ei tār ṣola batsar bayasei svāmī
harāiyāche - ihāi brajarājer śarīrer āndhek rakta śuśiyā lai yāche
(Bārdidi p. 4)

that his beloved daughter Mādhavī has lost her husband only at the age of
sixteen, itself dried half of his blood.

Here 'harāiyāche' (= has lost) refers to the present state of Mādhavī.

hārāiyāche

pramīlā sarkāmasāyke dākīyā ānile, mādhavī baliyā dila - 'master' bābu
casmā hāriyechen, bhāla dekhe ektā kine dāo ge (Bardidi p. 6 - 7).

Pramila called the manager over there, Madhavi told him, "Our Master has lost his spectacles, please buy a good one for him".

'hārāiyāche' has lost refers to completed action. Master has lost his glasses. It is the perfective because he has lost his glasses and still he remained without these.

esechen

surendra kahila, bardidi esechen ? (Bardidi p. 11)

Surendra asked " Has Bardidi come ? "

āsiyāche

..ebām tātāte nāki elokesi baliyā ke ektā mānuṣ kalikātā haite āsiyāche.
(Bardidi p. 15)

And somebody called 'Elokesi' has come and staying there.

āsiyāche (= has come) refers to the action ~~known~~ perfective aspect as she has come the action completed and still she is here.

āsiyāche

Samsāre jāhā niyam, je rīti-nīti āj parjanta caliyā āsiyāche, āmi tāhāri
ullekhi kariyāchi mātra (Bardidi p. 16)

What is natural in the world, those conventions which have so far prevailed,
I have only referred to that.

giyāchen

pramīlā kahila, kāl rātre didi kāsī giyāchen (Bardidi p. 8)

Pramila said, " Didi has left for Kashi yesterday'.

'giyāchen' (= has left) The simple perfect form indicates completed past action but the effect of the action continues to the present that means Didi has gone to Kashi and she is still there.

giyāchen

rāymahāsāy o ār nāi, brajarāj lāhārī o svarge giyāchen (Bardidi p. 14)

Raymahasay is no more, Brajaraj Lahri, too, has gone to heaven.

giyachen

bhūṭya takhan mādhābīke sambād dila je māṣṭārmahāśay caliyā giyachen (Bardidi p.10) ■
 Then the servant informed Madhabī that 'māṣṭārmahāśay' (the teacher)
 has left.

caliyāgiyache

chay mās haila surendranāth caliyā giyāche (Bardidi p. 12)

Since six months Surendranath has gone away.

The verb 'caliyā giyāche' (= has gone away) indicates the completed past action which has been enhanced by the use of adverbial phrase 'chay mās haila (= since six months).

caliyā giyāche

Surendranāth ārām haiyā pitār sahī bāṭī caliyā giyāche (Bardidi p. 13)

Surendranath has left for home with his father after he was cured.

'caliyā giyāche' (= left) refers to complete past action.

giyāchila

tānār bonpo dui tinbār laltāgrāme giyāchila jamidār sarkārer anek kathā se jānita (Bardidi o. 18).

Her nephew had been to Laltagram two-three times, she knew a lot of things about the landlord and his court.

Here 'giyāchila' (= had gone). It clearly refers to the action completed in past and the consequence^{was} of going there.

giyāchilen

brajarājbabu āj dudin haila bāri nāi, jamidāri dekhite giyāchilen.

(Bardidi p. 7)

Brajarajbabu is not home for the last two days, he had gone to supervise his estate.

giyāchilen

āpnī aman kare bārir bhitar giyechilen kena ? (Bardidi p. 9)

" why had you been to the interior of the house in that way " ?

diyā giyāchilen

tāi mṛṭyukāle jogendra je kay bighā jami-jāyḍād chila, tāhāri hāte diyā giyāchilen (Bardidi p. 17).

That is why, Jogendra at his death-bed, entrusted him to look after
(= literally had handed over) the few highas of land that he owned.
The 'diyā giyachilen' (= had handed over) signifies completed action..

giyāchila

śānti kothāy giyāchila / (Barḍidi p. 19)

santi was away (lit. had gone) ~~somewhere~~

chutiyāche

tartar chalchal kariyā nāikā chutiyāche chayer bhitar Surendrer mukher
upar cāder kiraṇ pariyaṇche, nayantārēr mā ektā bhāngā pākā laiya mr̥du
mr̥du bātās kariteche (Barḍidi p. 22)

The boat sailed smoothly on the rippling river, moonlight fell on the face
of Surendra under the boats canopy. Nayantara's mother took a broken palm
fan and gently fanning him.

chutiyāche (= sailed) refers to completed action i.e. perfective showing
the effect of the action of sailing is still going on. And then 'kiraṇ
pariyaṇche' (= has fallen) gives the idea of moonlight, has fallen on the
face of Surendra and still it is therefore expressed the present perfective
form. In the next sentence author has switched over to present continuous
(bātās kariteche = in fanning) as if to show the reader the present
situation of Surendra. So this passage is mixed up with perfective and
continuative aspect.

jaṛāiyā uthiyāchila

setā āchkrōś' chāriyā bhumitale latāiyā latāiyā abāsese ektā br̥kṣe
jaṛāiyā uthiyāchila, ekhan tāhāte kata pātā kata puṣpamāñjarī (Barḍidi p.13).
(I saw a creeper) that crept along on the ground for a mile and then it has
embraced up a tree, Now it has so many leaves, so full, of blossoms.

jhūkiyāche

bhāgnā - madhucakra mōumāchir mata baithakkhānā chāriyā jhāk bāchīyā
iyārēr dal sei dīke jhūkiyāche. (Barḍidi p. 15)

His accomplices have swarmed in that direction leaving the drawing room like the bees from a broken honeycomb.

~~sentence (1)~~ jhūkiyāche (= have swarmed) is ~~reference~~ represented as perfective. It refers to the past action leading to the present. In this sentence the gerund 'chāriyā' (= leaving) denotes 'chāriyāche' i.e. they have left; jhāk bāchiyā (= making a group) also ~~is the~~ refers to jhāk bāchiyāche (= made a group).

prabes kariyāche

duijane tatakṣaṇe bhitarē prabes kariyāche (Bardidi p. 9)

By the time both had entered the room.

kariyāche

Verbs of physical activity

mādhavī tāhār janya anek kariyāche, kintu eman ki se ektā mukher

kathāteo kṛtājñatā jānāy nāl (Bardidi p. 8)

Madhavi has done a lot for him but he did not (care to) express even a verbal gratitude.

Here 'kariyāche' denotes completed action and the effect of the action is still retained to Madhavi's mind. but surendra did not care to express thanks to Madhavi.

kariyāche

ebāṁ mādhavī je hīmsā kariyāi emanṭi kariyāche, tāhāo tini spaṣṭa

bujhite pāriḷen (Bardidi p. 17).

And he clearly understood that Madhavi had acted in such a manner only out of jealousy.

kariyāche. (= had acted) refers to perfective aspect lasting to the present because Madhavi's behaviour can easily be understood by him.

Kariyāche

je suren rāy ār ektā nūtan kīrti kariyāche. (Bardidi p. 19)

that suren roy has had another new pursuit.

bale (ni)

śes dīntīte śibcandra asrupūrṇa cakṣe bhaginīr kāche āsiya balila, mādhavī,
tor dādā kakhano ta toke kichu bale ni ? (Bārdīdī p. 17)

On the last day śibchandra went to his sister weeping and said, "Madhavi,
your brother never told (= had not told) you anything (unpleasant)".

Here 'bale ni' (= did not tell) the perfective is used in order to extend
past action. So 'bale ni' is used in the sense of 'baliyāchila nā' (= had
not told).

baliyāchila

mādhavī tāhā (cokher jal) muchāiyā diyā baliyāchila. (Bārdīdī p. 4)

Madhavi wiped her tears and said (= had said).

Here 'baliyāchila' suggests perfective because what Madhavi said to her
husband at his death bed still remained in her mind.

basiyāchilen

bimātā kāche basiyāchilen - tini o ekṭā nūtan jinis dekhilen (Bārdīdī p. 13)

His step-mother & sat (had been sitting) by him, she also noticed a new thing.

basiyāchila

ekhan abagunṭhan nāi, śudhu kapāler kiyadamsā āncal dhēkā, krorer upar
surendrer mātḥā laiṇā mādhavī basiyāchila (Bārdīdī p. 22)

There was no veil now to cover her face only a part of her forehead was
covered by her cloth. Madhavi had been sitting with the head of surendra
resting on her lap.

In the beginning of this passage author is narrating the past incidents in
present form. The description is about Madhavi. There was no veil now
cover her face ; a part of her forehead was covered. She took surendra's head
on her lap and sat expressed by gerund 'laiṇā' (= taking) and the perfective
basiyāchila. (= had been sitting). The verb 'basiyāchila' is used in the
sense of past perfect continuative.

likhiyāchila

iḥār madhye mādhavī ektibār mātra manoramāke patra likhiyāchila, ā
lekhe nāi (Bārdīdī p. 12)

In the meantime Madhabi had written letter to Manorama only for once, she did not write any more.

suiyāchila

Samasta diner upabās o manāḥkaṣṭe mādhavī nirjīber mata nidrita santoskumārera pārsve cakṣu mādīyā suiyāchila (Bardidi p. 21)

After a whole day's fast and mental agony, Madhabi was lying by Santoshkumar with her eyes closed like a lifeless one.

suiyāchila - The author describes condition of the person whose action happened in the past and was going on sometimes. Madhabi was ~~was~~ lying by Santoshkumar closing her eyes. Here the action happened in the past and continued for sometimes. So it is past perfect continuative.

cāpā paṛechilen

āpnī gārī cāpā paṛechilen (Bardidi p. 11)

* You were run over by a carriage*.

cāpā paṛechilen (= were run over) refers to past completed action.

jabāb diyāchilen

cāṭujye mahāśay abāśya kichu jabāb diyāchilen, kintu mādhavī tāhā bujhite pāṛila nā (Bardidi p. 17)

Chatterjee, of course, said (= had said) something in reply but Madhabi could not follow it.

jhaḡrā karite haiyāchila

sāntir sahīṭ ejanya anekkhāni jhaḡrā karite haiyāchila (Bardidi p. 19)

For this he had to quarrel long with santi.

Verbs of effort

āyōjan kariyāche

dāktārera mahāśayer parāmarsā upades' sānti prāṇpāṇe khāṭāiyā tulibār āyōjan kariyāche (Bardidi p. 19)

Santi has tried her best to comply with and adhere to Doctor's advice and directions.

'āyōjan kariyāche' (= has tried her best) signifies completed action i.e. perfective which indicates past action stretched to the present.

kāriyā lai yāche

āmār ardhek samay se kāriyā lai yāche tomāder patra likhiba ār kakhan ?

(Bardidi p. 7)

" Half of my time he has snatched from me. Where is my time to write letters to you ? "

Here 'kāriyā lai yāche' (= has snatched) gives the idea of perfective aspect which shows the past action having relevance to the present. So he was snatched half of my time.

kray kariyāchila

kalikātāy āsiyāl se katekguli pustak kray kariyāchila (Bardidi p. 4).

After coming over to Calcutta he had purchased some books.

Verbs of effort

khūjiyā pāiyāche

hisver ārām jona ei krore lukāiyāchila etadin pare surendranāth tāhā

khūjiyā pāiyāchen (Bardidi p. 22)

khūjiyā pāiyāchen (= discovered) refers to ^{completed} ~~coupled~~ action as it appears here Surendranath has discovered the comfort after so many years. So what he has discovered ~~is~~ still remains in his mind and thus it is perfective continued to the present moment.

garīyāchēn

..tini ki janya eta komal, ei jaler mata taral padārtha diyā mārīr hārī/day

garīyāchilen ? eta bhālabāsā ghāliyā diyā e hārī/day ke garīte

sādhīyāchēla ? (Bardidi p. 13)

Why had he (the almighty) built a woman's heart with such materials, so soft, so fluid like water ? Who urged to create this heart with such flowing love ?

The context shows the Almighty has built the heart of woman so soft and full of love and seems to be still in their nature, so the verbs 'garīyāchilen' (= had built) denotes as past perfective i.e. completed action.

jhaḡrā karite haiyāchila

sāntir sahit ejanya anekkhāni jhaḡrā karite haiyāchila (Bardidi p. 19)

For this he had to quarrel a bit with santi.

doṣ karechi

ami ki doṣ karechi je, amāke pāye thelecha ? (Bardidi p. 15)

What is my fault ? Why do you reject me ?

Here 'doṣ karechi' (= have mistaken) suggests completed action which expresses past action lasted to the present that means 'the fault which I have made still the effect is lying on me.

nijukta kariyāche

pramīlār bābā ekjan sīkṣak nijukta kariyāche. (Bardidi p. 7).

Pramila's father has appointed a tutor for her.

'nijukta kariyāche' gives the impression of perfective aspect. It is the past tense that Pramila's father has appointed a tutor for her and as a result still he remains as a tutor.

puṣiyācha

tumi bārite ekti bādar puṣiyācha ār tumi tār sitādebī haiyācha (Bardidi p.7)

You (lit. have tamed) are taming a monkey in your home and you have become sitadevi to him.

'puṣiyācha' (= have tamed) refers to the action happened in the past but the effect of it continued to the present and hence perfective.

bāciyā thākiba

ami jatadin bāciyā thākiba tomār kona cintā nāi, eman subichā kichutei

chārio nā (Bardidi p. 13)

So long as I shall be alive you are absolutely free, do not miss such an advantage by all means.

Here 'hāchiyā thākiba' (= shall be alive) refers to perfective i.e. completed action the consequence or effect of it will be perceived in future.

bibāha diyāchilen

rupabān, sat, sādhu caritra - ihāi lakṣya karīyā mādhavīr bibāha diyāchilen (Bardidi p. 4).

The boy was handsome, honest and having a good (moral) character, considering (all) these he got Madhavi married to him.

rākhiyā giyāche

rumālṭī parjanta tāhār janya sajanā ke jena sājāiyā rākhiyā giyāche. (Bardidi p.5)

Even his kachief has been kept carefully arranged by somebody.

Here 'sājāiyā rākhiyā giyāche' expresses the completed action though the effect or the consequence of this action is still maintained at present moment so this is perfective.

Verbs of transferring

chāriyāche

Katadin haila se bārī chāriyāche, rāstāy rāstāy ghuriyā berāiyā sārītā o nitānta klānta haiyā āsiyāche. (Bardidi p. 2)

It was many days that he left his home, he roamed around in the streets, physically he became weak and very tired.

This passage refers to perfective aspect i.e. completed action in a series.

In these series of action the event took place quite a long back but the forms are expressed in present tense as if we are visualizing the situation in front of our eyes.

tārāiyā diyāchila

bārī halte se tārāiyā diyāchila, ār phirāite pāre nāi pāc batsar pare surendranāth kintu tāhāke phirāiyā āniyāche (Bardidi p. 22)

She drove him out from her house and could not bring him back, but after five years Surendranath has brought her back.

tārāiyā diyāchila (= drove him out) expresses past completed action as she drove him out and he did not come back. So it is the past tense referring to the past action.

tāriye diyechile

barḍidi, sediner kathā mane pare, sedin tumi āmāke tāriye diyechile, t̄ai ekbār sōch niyechi tomākeo tāriye diyechilām (Barḍidi p. 22)

Barḍidi, do you remember that day, when you had driven me out. Now I have taken revenge. I ~~wax~~ also had driven you out.

'tāriye diyechile' (= had driven me out) refers to the completed action i.e. perfective. Here the action was over and ended in the past but ~~but~~ here surendra was narrating the past incident in perfect form. Then immediately he switched over to present perfect expressed by 'sōch niyechi' which means 'I have taken revenge.' Finally the verb 'tāriye diyechile' (= ^{had} driven out) also suggest past perfect i.e. the action happened in the past. Here the author used past perfect forms while narrating the past action.

pāthāiyā diyāchen

pardin sakāle pramīlā kahila, 'master' masāi, kāl didi aite pāthiye diyechen (Barḍidi p. 5)

The next morning Pramila said, " Sir, our eldest sister has sent it yesterday.

atibāhita haiyā giyāche

prāy pāc batsar atibāhita haiyā giyāche (Barḍidi p. 14).

Almost five years have passed.

Verbs expressing relation in terms of a person or a thing.

ghaṭe (nāi)

āi tindiṁ haila sāntir svāmīr darsan ghaṭe nāi. (Barḍidi p. 15)

It is three days now, Santi has not seen her husband.

juṭiyāche

Samprati ābār ektā nūtan upasarga juṭiyāche. (Barḍidi p. 15).

Recently again there has been a ^{new} disease.

diyāchilen

~~diyāchilen~~ cākūrir jāhāte upāy hay, ejanya brajabābu anugraha kariyā
du-ekjan bhāḍroloker nāme khānkatak patra diyāchilen (Bardidi p. 4)

To arrange a job (for him) Brajarajbabu, out of compassion, had written a few letters to some gentlemen.

pariyāche

kārtik mās jāy jāy ektu śīt pariyāche. (Bardidi p. 19)

The month of 'Kartick' (October-November) was almost over. It was a little cold (i.e. coldness has started and still continues).

Here the verb jāy .jāy indicates that the month of 'kartik' was at the verge of fading. So though the form suggests the present tense yet this can be interpreted as perfect terminative which expresses the action nearing to completion following the next sentence which indicates the past tense action continued to the present.

cāpā paṛechilām

āj kena pāc bachar theke nei, jedin kalkātāy gārī cāpā paṛechilām, buke
pithe āghāt peye ekmās śajyāy paṛechilām se abhi śarīr bhāla nei .

(Bardidi p. 15)

Why to-day, it is five years now it is not good. From that day I was run over by the carriage at Calcutta, got hurt in my chest and back, and was bed ridden for a month, my health is not keeping well.

Here the past perfect forms 'cāpā paṛechilām' (= was run over) and (śajyāy) paṛechilām (= was bedridden) are the past perfect forms which are used to extend the meaning of continuous action by using the adverb 'pāc bachar theke' (= since five years). Therefore it is interpreted as past perfect continuative.

pāiyāchila

jatna, sneha, bhālabāsā sabi se pāiyāchila (Bardidi p. 4)

She had got every^{thg}ing-care, affection, love.

2. Resultative perfect

§ 228. The perfect is used where the activity has results in the present. This is however, rather misleading. A more accurate explanation is in terms of 'current relevance'. ~~এখানে বলা হয় যে~~ In Bengali the resultative perfect has the tense markers same as present perfect like present perfect it expresses the past action, which has the consequence in the present. It is the past tense but so far as action is concerned it refers to the present from the point of view of its results and then it is resultative perfect. The following examples from 'Bardidi' will illustrate this point.

Verbs of change of state

prastut haiyāche

bāgānbāṭi prastut haiyāche. (Bardidi p. 15)

pleasure house has been built.

Here 'prastut haiyāche' (= has been built) shows resultative perfect as it gives the idea of the house is built and as a result it ^{still} ~~has~~ remains.

pākhā bāhir haiyāche

.. Siro bidyā śikhiyāche - pākhā bāhir haiyāche - ekhan uriyā pālāibe nā ta kahan pālāibe (Bardidi p. 2)

Siro has got education, he has got wings, if he does not fly away now, then when should he go?

pākhā bāhir haiyāche (= has got wings) known as resultative perfect as it expresses that ~~the~~ Siro has got wings and as a result he can fly away.

chutiyā caliyāche.

Verbs of movement

tāi jena antim śajyāy ei ^{jibaner} ~~gramer~~ mahā-bisvāmer āśāy se unmattar mata chutiyā caliyāche (Bardidi p. 21)

He ran like a mad, as if with a hope for eternal rest in his last bed.

'chutiyā ~~akar~~ caliyāche' (= ran) refers to perfect in the sense of resultative. Here the action already started in the past and is still going on upto the present and thus resultative. He ran like a mad^e with

a hope of eternal rest. So he started running some times back and continued for some times and reached upto the present moment.

phirīyā āniyāche

pāc batsar pare Surendranāth kintu tāhāke phirāiyā āniyāche. (Bardidi p.22).

After five years Surendranath has brought him back.

'phirāiyā āniyāche' (= has brought) can be interpreted as resultative present.

It is resultative in the sense Surendranath has brought her back and thus she is here . So 'phirāiyā āniyāche' gives the idea of the past action resulting to the present.

Verbs of effort

niyāce

ei dekha golāgāye ekjan bidhabār ghar bāri samasta benāmī nilāme kharid kare niyāce. (Bardidi p. 19)

You, see, in Golagaon a widows' entire property and residence has been purchased through auction by some person nominally.

Here 'kharidkare niyāce' (= has been purchased) refers to perfect tense but it denotes resultative action * as it appears here that the entire property of a widow has been purchased by some people nominally and it reflects that the sold property is still lying with some people and thus it is resultative.

chitāiyā diyāche

pāye ār jutā nāl - sarbānge kādā mājhe mājhe soniter dāg, buker upar ke jena rakta chitāiyā diyāche (Bardidi p. 21)

There were no shoes now at his feet, his whole body who soiled with mud with blood stains at places. As if somebody had sprayed blood on his chest.

'chitāiyā diyāche' (= had sprayed) refers to resultative perfect which denotes past action resulted in the present. It appears here that somebody had sprayed blood on his chest and the blood stains are still lying on his body.

Verbs expressing relation in terms of a person or a thing.ghatīyāche

takhan Surendranāther mane haila e samsāre ektu paribartan ghatīyāche.

(Bardidi p. 8)

Then Surendranath thought that there has been (= has happened) a little changes.

'ghatīyāche' (= happened) refers to perfect tense but resultative in the sense that some changes in the house happened^{ed} in the past but this still maintained. Thus 'ghatīyāche' is to^{be} termed as resultative.

3. Compound verbs with perfect stem in - iyā1) Completive

§ 229. The completive compound verb denotes the action having been completed already at the time of speaking. It is denoted by the auxiliary 'jāoyā' = 'to go' and 'rākhā' = 'to keep' combined with the gerund. the examples are shown from Bardidi.

Verb of emotion
bhuliyā giyāche

adhikantu se jāhā śikhiyāchila, śikṣak nijukta karibār par, ei tin-cārimās dhariyā beś dhīre dhīre sabtuku bhuliyā giyāche. (Bardidi p. 10)

Over and above what^{ever} she had learnt before, in course of last three or four months, after engagement of the tutor she has gradually forgotten everything.

'bhuliyā giyāche' (= has forgotten) is referring to completed action that she has forgotten completely. The compound verb 'bhuliyā jāoyā' gives the sense of completion of action.

Verb of change of state
bhariyā giyāche

golagā pāchite ār dui kros āche, asver kṣur parjanta phenāy bhariyā giyāche. prānpāne dhulā urāiyā, āl dīngāiyā, khānā tapkāiyā ghorā chutiyā caliyāche mātār upar pracaṇḍa sūrja. (Bardidi p. 21).

It was still about four miles to~~xx~~ reach Golagaon. The froth from the horse's mouth flowed down upto the hoofs, Raising a dust (storm) crossing

the lines of ridges on the land, jumping over the ditches, the horse ran for its life. The sun was blazing over the head.

Here 'bhariyā giyāche' refers to completed action in a descriptive passage like this ^{which} is used in order to indicate the action which happened in the past and completed. Here the idea of completed action is expressed by using the compound verb 'bhariyā jāoyā'.

^{verb of effort}
bāchiyā rākhiyāche

eta loker mājhe seo jena ekjanke ~~sneha~~ snehamayī sarbamayī baliyā bāchiyā rākhiyāche. (Bardidi p. 5)

Among as many people (around) he, too, has identified her as the loving and supreme one.

Though 'bāchiyā rākhiyāche' signifies completed action expressed by the auxiliary verb 'rākhiā' yet it is ^{the} desire of Surendra who has identified 'Bardidi' as loving and supreme one. So 'bāchiyā rākhiyāche' as a compound verb refers to completive nature of action.

hāriye geche.

eman samay pramīlā āsiyā dākila... 'māstār' mahāsayer casmā kothāy hāriye geche - ektā casmā dāo. (Bardidi p. 6)

At that time Pramila called her and said, "The master has lost his specs somewhere - get me specs for him".

'hāriye geche' suggests completive aspect so far compound verb is concerned.

ii) Statical

§ 230. The compound verb in the sense of statical is formed with the auxiliary rākhiā / āch / thākā = 'to remain' added to the gerund. According to Kellogg³ statical compound verb denotes 'motion while in the act or state of doing anything'. The explanation is offered to the following examples taken from 'Bardidi'.

^{verb of intellect}
gariyā rākhiyāchila

motar upar se eman ektā dhārānā kariyā rākhiyāchila āsiyā abhi se je

dhāraṇā gariyā rākhiyāchila - ājo tāhāi āche. (Bardidi p. 9).

On the whole he had conceived an idea like this. He has maintained his idea till to-day what he developed since his coming here.

dhāraṇā kariyā rākhiyāchila = 'dhāraṇā kariyā rākhā' gives the idea of statical as the auxiliary 'rākhā' explains the motionless action.

Vers expressing relation in terms of a thing or a person

pariyā rahiyāche

sandhyār samay berāiyā āsiyā surendranāth dekhila tāhār tēbiler upar prārthita bastu pariyā rahiyāche (Bardidi p. 5).

In the evening after having a walk Surendranath saw his most desirable things lying on his table.

Verbs of physical activity

base āche

bhr̥tyerā āsiyā kahe, 'māstār' babu pāglā, kichu dekhe nā, kichu jāne nā bai niyāi base āche. (Bardidi p. 6).

The servants used to say, 'The master is a mad man, he does not see anything, he does not know anything, he will only sit ^(lit. sit) over his books'.

The compound verb 'base āche' illustrates the statical meaning. The following examples are offered to the same explanation.

ghumāiyā āche

nāhay kona gācher talāy bai mātāy diyā ghumāiyā āche (Bardidi p. 11).

Perhaps he (Surendra) is in the state of sleeping keeping his book under his head beneath the tree.

suiyā āche

nijer attālikāy, tāhār sāyankakṣe bardidir kole mātā rākhiyā surendranāth mṛ̥tyuśāyāy suiyā āche (Bardidi p. 22).

In his mansion, in his bed room surendranath is lying (in the state of death-bed) in his death bed with his head on the lap of Bardidi.

Verbs of effortbēce āchi

se byathā kichutei gela nā, mājhe mājhe nijei āscarja hai kemaṁ kare
bēce āchi (Bārdidi p. 15).

I was never free from that pain, sometimes I get surprised how really
I am still alive.

'bēce āchi' = It is statical in the sense that it signifies that the state
of motionless.

Verbs of sensescāhiyā thāke.

ekhano sabāi kahe 'bārdidi' ekhano sabāi sei kalpataruṭir pāne cāhiyā
thāke. (Bārdidi p. 13)

Even now everybody calls her 'Bārdidi' even now everybody looks up to the
wishing-tree ask for anything.

iii) Intensive

§ 231. Intensive aspect is used in the sense of intensifying the action.
The auxiliary 'deoyā' = 'to give' when added to the gerund intensifies the
preceding action and illustrates that the action moves away from the
subject towards the object. Examples from 'Bārdidi' are shown below.

Verb of movement
bhāsāiyā diyāche

kroḍh, hīṁsā, dveṣ prabhṛīti jāhā kichutāhār chila, svāmīr citābhasmer
sahit sabguli se ihajanmer mata gangār jale bhāsāiyā diyāche (Bārdidi p.5).
Anger, jealousy or hatred whatever (vices) she had, she immersed all in
the water of the Ganga for life (ever) along with the ashes of her
husband.

In the last sentence the compound verb 'bhāsāiyā diyāche' expresses
intensive aspect as it is expressed Madhabī completely immersed all her
anger, jealousy, hatred in the water of 'Ganga' and all that for ever.

series of effort
olaṭpāṭat kariyā diyāche

(319)

mādhābīke dekhiyā bhay hay, se āmar ājanmer dhāraṇā olaṭpāṭat kariyā
diyāche (Bardidi p. 13).

I get scared when I see Mādhabī, she has completely upset all my notions,
ideas I nurtured ^{throughout} ~~thought~~ my life.

miṭiye diyechi

Sibchandra kichu bhābiyā baīla, kena jābi kena ? ānāke sab khule bal
dekhi āni sab miṭiye diyechi (Bardidi p. 16).

Sibchandra thought over it for a while and then said, " why, for what
should you go ? Tell me everything frankly, I have settled up everything.

CHAPTER VIICONCLUSION

§ 232. The illustrations and analyses of the Bengali verbs so far discussed in the foregoing chapters have been made in terms of verb stem structure. The present study of Bengali verb-structure reveals three verbal stems viz. present, aorist and perfect which involve both tense and aspectual meanings of the verb. The tense only relates the time of occurrence of an action whether it is past, present and future, whereas aspect conveys a considerable number of meanings depending on the context or verb combination. The present study on aspect in Bengali verbs has given us the understanding that the Bengali verbal structures do not only describe the tenses but also its aspectual meanings. In fact, the aspectual meaning is more important than the tenses, because aspect gives us the intended meaning of a verb and for which the understanding between two speakers is explicable. Speech^{act} is normally employed in conveying the speaker's judgement and feeling to others. With regard to speech communication a speaker may look at the action in various ways, whether the action is regarded as indivisible whole i.e. concentrative or it represents beginning of an action i.e. inceptive / ingressive, or continuity of action, i.e. progressive/continuative or completion of action i.e. completive, frequentative, suddenness of action etc.

§ 233. So far as aspects are concerned Bengali possesses progressive/continuative, instantaneous, concentrative, narrative, gnomic, habitual, perfective, resultative in terms of verb conjugation. Other aspectual meanings such as inceptive, desiderative, completive, potential, frequentative, intensive, conative, reiterative, reflexive, acquisitive, examinative etc. are expressed by compound verb forms. These aspectual meanings are considered to be grammatical categories which can be derived from the

analysis of usages of the verb forms of Bengali. The progressive aspect is expressed by present stem structure with stem affix - *ite* (*sādhū* form), perfective and resultative by perfect stem structure with stem affix - *iyā* (*sādhū* form). Simultaneously present, past and future tenses are denoted by the progressive and perfective aspects, eg. for progressive aspect such as balitechi = 'I am telling' balitechilām = 'I was telling' and balite thākiba = 'I shall be telling'. Similarly baliyāchi = 'I have told' , baliyāchilām = 'I had told', and baliyā thākibe = 'I shall have told' . The simple present tense whether it refers to gnomic or universal truth or timeless action ~~may~~ can be expressed by aorist stem structure e.g. bhore sūrya othe = 'the sun rises in the morning' , se roj bhāt kāy = 'he eats rice every day' . The concentrative, habitual, instantaneous, narrative aspectual meanings are expressed by aorist past tense e.g. ami sab jāntām = 'I knew everything (= concentrative), se hathāt kēde uthla/kādla (= instantaneous) = 'he cried out suddenly', se roj pujo karta 'he used to worship everyday (= habitual) ; se bāri gela, kichukṣaṇ bisrām karla, khābār khela, ābār beriye gela = 'he went home, took rest, ate some snacks and again went out (= narrative). The future tense denoting 'possibility of action' is expressed by aorist stem e.g. likhte gele āmār hāt kāpbe = ' my hand will tremble while writing' .

§ 234. With regard to the foregoing discussion the result that we achieved from the analysis of 'Bardidi' is inconformity with the description given in my earlier chapters. 'Bardidi' has also been analysed in accordance with three stem structures as already discussed. The present stem has continuative, durative, conative, inceptive, desiderative, permissive, possibility, potential and acquisitive aspects. The aorist stem has the following aspects such as gnomic, timeless action, concentrative, instantaneous, habitual, narrative and the perfect stem has perfective,

resultative, completive, statical and intensive aspects. The analysis of 'Bardidi' explains that not all verbs are used to refer to above aspectual meanings. They are semantically classified such as verbs of intellection, verbs of senses, verbs of emotion, verbs of movements, verbs of physical activity, verbs of effort etc. and the attempt is made here to find out their usages which are aspectually restricted. So the lexical meanings or the semantic groups of the verbs are responsible to determine their aspectual potentialities.

§ 235. I hope, however, to have achieved some measure of success in shedding light on the aspectual analysis of the Bengali verbs by applying an extended body of data. Still, I feel, it is too hard to find out total number of verbs of different semantic groups which are bound to have aspectual restrictions for which a huge number of examples from different texts will be required.

§ 236. In conclusion I consider that this approach on aspectual categorization of Bengali verbs might be useful in establishing the semantic relations with other nominal elements in a sentence.

* * *

ABBREVIATIONS

and

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Rādhārānī, Rajanī - Bankim racanabali, pratham khanda, samagra
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Palli Samaj, Candrenath, Baikunther uil, Araksaniya, Srikanta,

Devdās, Niskṛīti, Caritrahīn, Svāmī, Ekādaśī bairāgya, Dattā,

Grhadāha, Bāmuner meye, Denāpāonā, Pather dābī, Śeṣprasna,

Bīpradās, Śubhadā, Bilāsi, Māmlārohal, Anurādhā, satī, Chelebelār

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Skt = Sanskrit.

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R. Kühner and B. Gerth, *Ausführliche Grammatik der griechischen Sprache*, Vol. II, Hannover, and Leipzig, 3rd edn. 1898 pp. 129 - 46 ;

P. Giles, *A short Manual of Comparative philology*, 2nd edn. London, 1901, p. 483f ;

W. W. Goodwin, *Syntax of the Moods and Tenses of the Greek verbs*, London 1912 pp. 8 - 13 ;

J. Wackernagel, *Vorlesungen über syntax 1*, Basel, 1920, pp 116 ff ;

E. Schwyzer *Griechische Grammatik vol. II München*, 1950, pp 258 ff ;

M. S. Ruizperez , *Estructura del sistema de aspectos y tiempos del verbs griego antiguo*, 1954, Chapter II ;

H. W. Smyth , *Greek Grammar*, Boston, 1956, pp. 421 ff ;

J. Herbert, *Syntaxe grecque*, 3rd edn, Paris, 1960, pp 137 ff ;

18. For the aorist stem system, see

B. Delbrück, *Syntaktische Forschungen*, IX Section on aorist tense ;
Monro, *Homeric Grammar*, pp. 54 ff ;

C.W.E Miller, *The Imperfect and the aorist in Greek*, *AJP*, vol. 16 , 1895 , pp. 139 - 185 ;

Jannaris, *An historical Greek Grammar*, pp. 436 ff ;

Gilderskeve, *Syntax of Classical Greek*, pp 103 - 114 ;

Goodwin, Moods and Tenses of the Greek verb, pp 16 - 18 ;

Schwyzerg, Griechische Grammatik: II, pp. 260 ff ;

G. P. Shipp , Studies in the Language of Homer, Cambridge, 1953 p. 41 f ;

Smyth, Greek Grammar , pp 429 ff.

Humbert, Syntaxe Greeque ,pp 141 ff.

19. For the use of Perfect stem^msystem, see,

B. Delbruck, Syntaktische Forschungen IV, section on the perfect tense ;

Monro, Homeric Grammar, pp. 22 ff ;

Jannaris , Historical Greek Grammar , pp. 438 ff ;

Gildersleeve, Syntax of Classical Greek, pp. 98 - 103 ;

Giles, A manual of Comparative Philology , pp 491 ff ;

Wackernagel, Studien zum griechischen perfectum, Göttingen, 1904, pp. 3 - 24;

Goodwin, Moods and Tenses , pp. 13 - 16 ;

Delbruck, Vergleichende Syntax, II pp 171 ff ;

Wackernagel, Vorlesungen über syntax I pp 116 ff ;

Chantraine, Histoire du parfait grec, Paris, 1927, pp 4 - 20 ;

Schwyzerg, Griechische Grammatik, II pp 263 ff ;

Shipp , Studies in the language of Homer, pp. 42, 64, 140 ;

Ruiperez , Estructura del sistema, etc. chapter III ;

Smyth, Greek grammar, pp. 434 - 35 ;

K. L. McKay, The use of the Ancient Greek Perfect down to the Second Century AD, Institute of the Classical Studies, Bulletin No.12, 1965, pp.1-21

20. Sarat Chandra Chattopadhyay, Bardidi, published by Phanindranath Pal, Calcutta, 30th September, 1913, The data have been collected from Sarat Sahitya Samagra, Akhanda Sanskaran, Ananda Publishers, Calcutta, 1392 (Bengali year) , pp 1 - 22 ;

21. B. Delbruck, Syntaktische Forschungen I , Halle, 1871 ;
II 1877, III 1878 , IV 1879 ;

W. D. Whitney, The Roots, verb-forms and primary derivatives of the Skt. language, Leipzig , 1885 ;

A. A. Macdonell , Vedic Grammar, Strassburg, 1910 ;

T. Burrow, The Sanskrit Language, London, 1955, p. 296 ;

L. Renou, Grammaire Sanscrite élémentaire new & edn. Paris, 1963 ;

S. R. Bonerjee, Indo-European Tense and Aspect in Greek and
Sanskrit, ^{Calcutta,} 1983, p. 10 ;

22. Nathaniel Brassey Halhed, A Grammar of the Bengali language,
Hooghly, 1778, pp. 130 - 136 , He has listed 134 Bengali verbs which are
directly descended from Sanskrit verb roots ;

Rabindranath Tagore, Bāṅglā Kriyāpader tālikā, published as a booklet
in Bangiya Sahita Parisad, 1901 has listed 625 Bengali verbroots and
classified them alphabetically ;

S. K. Chatterji, Bhāṣā Prakāś' Bāṅglā Vyākaraṇ (1st published
Bengali year 1339) Rupa Sanskaran, Calcutta, 1988, ^{He} has categorized
Bengali verbs into seven classes or gaṇas owing to their phonetic
behaviour. He has ~~divided~~ divided Bengali verbs into sādhū and calit
and categorized into classes accordingly ;

Raj Sekhar Basu in his Bengali dictionary 'Calantikā' (1st ed. 1951),
13th ed. 1982, pp. 749 - 768 has given a list of 800 (approximately)
Bengali verbs and divided them into 20 gaṇas.

Jagadish Chandra Ghosh, Ādhunik Bāṅglā Vyākaraṇ, Calcutta. (1st edn.
1933) 6th edn. 1939, pp. 1 - 26 (at the end of the book)

23. Sri Jnanendra Mohan Das, Bāṅglā bhāṣār abhidhān, 1st part
and 2nd part, Calcutta, 1979, pp. 1 - 2181.

24. Jagadish Chandra Ghosh, Ādhunik Bāṅglā Vyākaraṇ, Calcutta, 1939 ;
Upendra Nath Biswas, Bāṅglā bhāṣār Vyākaraṇ, kriyāpader prayog,
Calcutta, 1940, pp. 370 - 417 ;
Suniti Kumar Chatterji, Samkṣipta bhāṣā prakāś', bāṅglā Vyākaraṇ, 4th ed.
Calcutta, 1947, pp. 261 - 326 ;

25. Sarat Sahitya Samagra, Akhanda Sanskaran, edited by Sukumar Sen, Ananda Publishers, Calcutta, 1392 (Bengali year), 1985. In this edition Dr. Sen has mentioned 23 novels.

26. Wilhelm Geiger, *Phil Literature and Language* translated into English by B. K. Ghosh, University of Calcutta, Calcutta, 1943, pp 190 - 202, §§ 158 - 180 ;

27. Louis H. Gray, *Foundations of Language*, New York, (1st edn. 1939, 2nd edn. 1950) pp. 203 - 223. In this book he has very rigorously discussed the subject on aspect as a grammatical category showing examples from different English languages such as, English, Greek, Sanskrit, Latin, Hebrew and IE language also.

28. S. R. Banerjee, *Indo European Tense and Aspect in Greek and Sanskrit*, Calcutta, 1983, p. 4.

29. S. R. Banerjee, *ibid*, p. 4.

30. Edward Sapir, *Language*, New York, 1921 ;

31. Otto Jespersen, *Philosophy of Grammar*, George Allen and Unwin, London ; (1st edn. published in 1924), reprinted 1925, 1929, 1935, 1951 and 1955.

32. Joseph Vendryes, *Language - a linguistic introduction to history*, translated by Paul Radir etc. London, 1925, but the original book in French he language ; *introd. linguistique a l'histoire*, Paris, 1921.

33. Leonard Bloomfield, *Language*, London, 1933 ;

34. Noam Chomsky, *Syntactic Structures*, S. Gravenhage, Hauge Monton, 1957, *Aspect of the theory of Syntax*, Cambridge, Mass, 1965.

35. J. Forsyth, *A Grammar of Aspect, usage and meaning in the Russian verb*, Cambridge University Press, 1970,

36. Geoffrey N. Leech, *Meaning and the English verb*, Longman, London, 1971 ;

37. Quirk, Greenbaum, Leech and Svartvik, A grammar of contemporary English, Longman, London, 1972, pp. 40 - 122 ;
38. Barnard Comrie, Aspect, Cambridge University Press, 1976 ;
39. J. Holt, Etudes d' aspect, Acta Jutlandica XV, No. 2 Copenhagen, 1943, pp. 1 - 46 for aspect in ancient Greek.
40. S. R. Banerjee, Indo - European tense and aspect in Greek and Sanskrit, Calcutta, 1983, pp. 5 - 6 ;
41. S. R. Banerjee, Ibid, pp. 5 - 6
42. Pāṇini, Aṣṭādhyāyī, III. 1.22, III. 3.135, III. 3.139
43. The consulted book is G. Uhlig, Dionysii Thracis, Acta Grammatica, Leipzig, 1883 ;
44. Richard Mekeon, Aristotle's conception of Language, Classical Philology, vol. 41, 1946, pp. 193 - 206 ; Vol. 42, 1947, pp. 21 - 50 cf. also Robin's History of Linguistics, p. 29.
45. W. Rhys Roberts, Dionysius of Halicarnasus - on Literary composition, London, 1910, p. 46 ff, cf Sandys, History of Classical Scholarship, I, p. 237 ff.
46. Sandys's, History of Classical Scholarship, vol.1, p. 312 ff.
47. Nirukta I.I. According to Yāska the definition of verb is 'bhāva pradhānam akhyātam' - the word 'bhāva' may mean aspect. Macdonell (B.D. 2. 121) translates it thus : The verb (ākhyāta) has becoming as its fundamental meaning (pradhāna), cf Sarup (The Vighanta and the Nirukta, Delhi, 1962, p. 5) and Ghosh (Aspects of Pre-Paninian Sanskrit Grammar, B.C. Law volume, Indian Research Institute, Calcutta, 1945, p. 343 cf 'Some notes on Yāska' by P. I. Gune, IA. vol. 45, 1916, pp. 158 - 573 . According to Yāska a verb (akhyāta) is that in which the action is the basic feature (bhāvah pradhānam yasmin tat)
48. ' nāṇḍyatanavat kriyā prabhandā samēpyayā-oh ' - pā. III, 3. 135 .

49. *lin nimitte lṛṇ kriyātā^{pa}ttāu* - Pāṇini III. 3. 139 (' when the non-completion of the action is to be understood the affix *lṛṇ* is employed in the future tense instead of *lin*). Here *lṛṇ* stands for the conditional tense.

50. S. R. Banerjee, *Indo-European tense and aspect in Greek and Sanskrit*, Calcutta, 1983, p. 34.

51. K. A. Subramania Iyer, *Bhartrhari, A study of the Vākyapadīya in the light of the Ancient commentaries*, Deccan College, Poona, 1969, p. 326 f.

52. Louis H. Gray, *Contributions to Avestan Syntax, the conditional sentence*, *Annals of the New York Academy of Sciences*, vol. 12, No. 13, 1900, pp. 549 - 598; *Contribution to Avestan syntax, the preterite tenses of the Indicative* JAOS 21 1900 pp. 112 - 145.

53. John Beames, *comparative grammar of the Modern Aryan Languages of India*, Vol. III, *The verb*, London, 1879, pp. 99 - 216.

54. A. H. Hoernle, *A comparative Grammar of Gaudian Languages*, London, 1880.

55. J. Beames, *Comparative grammar of Modern Aryan Languages of India*, vol. III, ' *The verb*, London, 1879, p. 102.

56. S. H. Kellogg, *A Grammar of the Hindi Language*, London (1st edn. 1875) 2nd edn. revised 1893, 3rd edn. 1938, 1st Indian edn. 1972, Chapter IX pp. 221 - 279.

57. Kellogg, *ibid* pp. 228 - 229.

58. N. B. Halhad, *A Grammar of the Bengal language*, printed at Hooghly in Bengal, 1778, pp. 100 - 130.

59. Raja Ram Mohan Roy, *Gauḍīya Vyākaraṇa*, *Rammohan Granthāvatā* (7th part) edited by Brajendranath Bandopadhyay and Sajani Kanta Das; (1st edn. 1833), Calcutta, pp. 33 - 40.

60. Nakuleswar vidyabhūṣan, Bhāṣābodh bāṅglā Vyākaraṇ, (1st edn. 1898) ... 8th edn. 1937.
61. S. K. Chatterji, Origin and Development of Calcutta, the Bengali language (1st edn. 1926) reprinted by Rupa and Co. ^{Calcutta,} 1975 .
62. S. K. Chatterji, Ibid , 1975 p. 1049.
63. Kazi Deen Muhammad, Bāṅglā Kriyāpad, 'Bāṅglābhāṣā' edited by Himayun Azad, Dhaka, 1984, pp. 367 - 397.
64. Pabitra Sarkar, Bāṅglā Kriyāpad ; dhātu sārīr, Ranchi University, Post Graduate Bengali Departmental journal, vol. 1, Ranchi, 1984, pp.112-124 ;
65. Pabitra Sarkar, bāṅglā kriyāpader dhvanitatta niyamita o aniyamita kriya, 'Pramā' , July - September, Calcutta, 1987, pp 310 - 351.
66. John Lyons, Introduction to Theoretical Linguistics, Cambridge University Press, (1st edn. 1968), Reprinted (twice), 1969, 1971,... 1979 pp. 304 - 317.
67. Geoffrey, N. Leech, Towards a ^{Semantic} ~~grammatic~~ description of English, London, 1969, Meaning and the English verb, Longman, London, 1971.
68. David, R. Dowty, Studies in the logic of verb Aspect and time reference in English (studies in Linguistics) Dept. of Linguistics, University of Texas at Austin, 1972 a.
69. Otto Jespersen, The Philosophy of Grammar, George & Allen and Unwin Ltd, London, (1st edn. 1924), Reprinted 1925 ..1955 p.313.
70. S. K. Chatterji, Origin and Development of the Bengali Language, Pt. II, repinted ~~and~~ by Rupa & Co., Calcutta, 1975, p. 899 ;

Chapter - I

1. S. K. Chatterji, Origin and Development of the Bengali language, in two volumes, University of Calcutta, Calcutta, (1st edn. 1926), 2nd edn. in three volumes by George Allen and Unwin, London, 1970, reprinted by Rupa and Co. Calcutta, 1975, vol. II, p. 930. He has shown eight tenses in Bengali viz.

- (i) Simple tenses : 1. Present ; 2. Past ; 3. Conditional or Habitual past, and 4. Future.
- (ii) Compound tenses : 5. Present Progressive and
- a) Progressive 6. Past progressive
- b) Perfect : 7. Present Perfect ; 8. Past Perfect.

In addition there are other tenses like present, past and future continuous or habitual past perfect which are formed out of auxiliary *thāk* - He has analysed Bengali tenses from historical point of view. Historically this can be classified into Radical, Participial and periphrastic tenses.

i) The Radical tense is the simple present derived from OIA present indicative ;

ii) The participial tenses are viz. simple past, conditional or habitual past and the simple future derived from OIA passive participle (strengthened with pleonastic - *la* affix), active present participle and passive future participle.

iii) The periphrastic tenses are those which are made up with the help of the substantive verbs *āch* and *thāk* employed as auxiliaries with forms of the root.

2. S. K. Chatterji, Ibid, p. 1000.

3. Kāśikā under Pāṇini's sūtra, Vartamāne laṭ (III. 3. 123).

4. A Harkness, On the foundation of the tenses for completed action in the Latin finite verb, Trans. Ame. Phil. Assoc. 1874 pp. 14-25, 1875, pp 5 - 19.

5. N. B. Halhed, A grammar of the Bengali language, Hooghly in Bengal, 1778 pp. 118 - 120.

6. J. Beames, Comparative grammar of Modern Aryan Languages of India, vol. III, the Verb, London, 1879, p. 102.

7. O. Jespersen, Essentials of English grammar, London, George Allen & Unwin (1st edn. 1933), 1952 p. 238 .

8. G. N. Leech, Meaning and the English verb, Longman, London, 1971, p. 5.
9. S. R. Banerjee, IE Tense and Aspect in Greek and Sanskrit, Calcutta, 1983, p. 45.
10. O. Jespersen, The Philosophy of Grammar, London (1st edn. 1924) published by George Allen & Unwin Ltd, 1951, 1955 p. 87.
11. G. N. Leech, Meaning and the English verb, Towards a semantic description of English, Longman, London, (1st edn. 1969) 2nd, 1971, p. 34.
12. G. N. Leech, Ibid, 1971, p. 42.
13. L. H. Gray, Foundations of Language (1st edn. 1939), 2nd edn. 1950, New York, p. 209.
14. S. K. Chatterji, O. D. B. L. Pt. II (1st edn. 1926), Indian edition 1975, p. 930.
15. S. K. Chatterji, Ibid, p. 1000.

Chapter II.

k 1. S. K. Chatterji, Origin and Development of the Bengali language 1975 (1st edn. in two volume, Calcutta University, 1926), 2nd edn. in three volumes, George Allen and Unwin, Ltd., 1970, reprinted by Rupa, Calcutta, 1975, pp. 872 - 92.

S. K. Chatterji in his O D B L (1975, p. 872) classified Bengali roots taking into consideration of their origin and partly also of their function :-

1. Primary roots

- Primary roots inherited from ~~PA~~ OIA (tbhs)
- a) simple roots b) Prefixed roots
- Primary roots form causatives in OIA
- Primary roots reintroduced from Sanskrit (Ass and stss)
- Primary roots of doubtful origin (dest ?)

2. Secondary roots :
- Causative in ā
 - Denominative
 - Native [early inherited MB and MB (coined)]
 - Tatsama
 - Foreign
 - Compounded and suffixed (tbh)
 - Onomatopoeic
 - Doubtful

According to Chatterji there are approximately 300 roots which can be traced right up to primary roots of OIA, e.g. Beng *kāḍ* (< Skt. *krāḍ* = to cry), *khā* (< Skt. *khād*) = to eat) *jāg* (< Skt. *jāgr* = to awake), *dekh* (< Skt. *dr̥ś* = to see), *bah* (< Skt. *vah* = to carry) etc., There are a few roots which have been originated out of prefixed roots e.g. *ān* (< ā - *n̄*) = (to bring), *uṭh* (< Skt. *ut-sthā*) = 'to get up' , *bhij* (< Skt. *abhi-añj* = to get wet, *bik* (*vi-krī* = to sell) etc. causative base of Skt also supplied the simple root of MIA and NIA. Beng *pār* (< Skt. *pātayati* = causes to fall, gets a thing down, *uprā* (< *utpātayati*) = to pluck , *cibā* - (< Skt. *carvayati* = to chew) , *chūr* / *chōr* - (< Skt. *chotayati* = to throw)

In O.D.B.L. (pt. II, p. 875) S.K. Chatterji has shown Bengali primary roots inherited from O.I.A. which have preserved a few traces of themes, thus -

1. Yā - theme e.g. *sijhe* (*sidh - yāti*), *nāce* (< *nacai* - *ya - ti*), *jujhe* (*yudh-ya-ti*), *sūṣe* (*sūṣ - ya - ti*), *bujhe* (*budh-ya-ti*) etc..
2. - nā - theme *kine* (*krī-nāti*), *jine* (*jī-nāti*) (& *jāne* = *jānāti*)
3. - na - theme e.g. *cune* 'culls', 'selects' (*ci-no-ti*) *sine* (*sr̥-no-ti*) *dhune* (*dhu-no-ti*)
4. The - cch - theme (= *īc* - **skc* -) not recognised by the Sanskrit grammarians, occurs, in the roots *āche* (*acchatī*, **es-ko-ti*), *iche* (*icchatī*) etc.
5. The -n-infix of OIA remains as nasalization of the root vowel in Bengali forms like *chīre* (*chīṇḍ - a - ti*), *bhāje* (*bhāñj - a - ti*) etc..

There are a few roots which have been originated from other than Skt . Thus dialectal *śāpaṛ* (< Tamil *śāpaḍ* = to eat, gobble up) *gūtā* = to butt with horns < *pāṛigatah* = plunge), *jam* to collect (Pers. *jam*), *phaskā* (= to slip from hold (< *fasx*); *badla* = to change (< *badlā*) . Secondary verb roots are derived from primary verb roots by adding suffix *ā* or can be formed out of either nouns or onomatopoeic words. These are viz. for causative verbs the suffix - *ā* is added to the root e.g. *kāda* (= to cause to cry), *khāyā* (= to cause to eat), *dekḥā* (= to show), *paṛā* (= to teach), *balā* (= to cause to tell), *śekhā* (= to teach) etc.

2. Pabitra Sarkar, *Bāṅglā kriyāpad : dhātu śāwīr*, Ranchi Viswa Vidyalaya Snatakottar bangla bibhagiya patrika, December, 1984, pp. 112 - 124 ; *Bāṅglā kriyāpader dḥānitattva : niyamita o aniyamita kriya*, Pramā, July - September 1987, pp. 310 - 351.

3. S. K. Chatterji, *Bhāṣā prakāś bāṅglā Vyākaran*, (1st edn.1939), 1942, 1945, Rupa Sanskaran, 1988, 1989, pp. 332 - 352.

4. Rajsekhar Basu, *Calantikā Dhātu tālikā bibhinna gaṇer rūp ādhanik bangabhāṣār abhidhān*, (1st edn. 1951), 13th edn. 1982, pp. 749 - 768.

Verb-list and forms of different gaṇas

Raj Sekhar Basu has given a list of 20 gaṇas of Bengali verbs.

These are viz.

1. *ha ādi* = 'to be'
2. *khā* " = 'to eat'
3. *dī* " = 'to give'
4. *śū* " = 'to lie down'
5. *kar* " = 'to do'
6. *kah* " = 'to speak'
7. *kāt* " = 'to cut'
8. *gāh* " = 'to sing'

9. likh ādi = 'to write'
10. uth " = 'to rise'
11. lāphā " = 'to jump'
12. nāhā " = 'to bath'
13. phirā " = 'to turn'
14. gharā " = 'to roam'
15. dhoyā " = 'to wash'
16. durā " = 'to run'
17. catkā " = 'to squeeze'
18. bigrā " = 'to corrupt'
19. ultā " = 'to turn upside down'
20. choblā " = 'to strike suddenly by nail'

5. Rabindranath Tagore, bāṅlā kriyāpader tālikā, Rabindra Racanāvalī, Jannasatabārsik Samakaran, 14th khaṇḍa (1901) 1st published, 1961 pp. 108 - 114 ;

Nakuleswar Vidyabhusan, Bhāṣāboḍh bāṅlā Vyākaraṇ, (1st edn. B.S.1305 = 1899), B.S. 1312, 2nd edn., 7th edn. 1343 ;

Raj Sekhar Basu, 'Calankṭikā', Ādunik Banga Bhāṣār Abhidhān, Calcutta (1st edn. 1951), 13th edition, 1982, pp. 749 - 768 ;

Jagadish Chandra Ghosh, Ādunik bāṅlā vyākaraṇ (1st edn. Caitra 1340 (= 1933), 4th edition, 1933, 6th edn. 1939, Calcutta, pp. 1 - 26 at the end of the book.

Rabindranath Tagore has compiled a list of 625 Bengali verbroots including regional peculiarity. Nakuleswar Vidyabhusan in his Bhāṣāboḍh bāṅlā vyākaraṇ has given a list of about 1000 Bengali verbs. This includes compound root, onomatopoeic roots, denominative and causative verbroots.

Raj Sekhar Basu in 'calantikā' dictionary has given a list of more than 800 Bengali verb roots.

Jagadish Chandra Ghosh has also given a list of more than 900 Bengali verbs at the end of his Bengali Grammar Ādhunik bāṅglā vyākaraṇ.

6. Jnanendra Mohan Das, Bāṅglā bhāṣār abhidhān, part I and part II Calcutta (1st edn. 1917), 2nd edn. 1937, Reprint 1979.

Chapter - III

1. Haraprasad Sastri, Bāṅglā vyākaraṇ, Sahitya Parisad Patrika, 1st vol., 8th part, 1st issue, 1901, Haraprasad Racanāvalī sādhanā saṁskaraṇ p. 208.

2. S. R. Banerjee, Indo-European Tense and Aspect in Greek and Sanskrit, Calcutta, 1983, p.3.

3. J. Beames, Comparative Grammar of the Modern Aryan Languages of India, Vol. III, The Verb, London, 1879, p. 215.

4. S. H. Kellogg, A Grammar of the Hindi Language, London, (1st edn. 1875), 3rd edition 1938, p. 258.

5. S. K. Chatterji, Origin and Development of the Bengali Language Ripa and Co., Calcutta, 1975, p. 1949.

6. S. K. Chatterji Ibid, p. 1050.

7. Pabitra Sarker, ^{The Bengali} ~~Compound verbs of Bengali~~, International Journal of Dravidian Linguistics, June 1976, pp - 274-97

8. Kazi Din Muhammad, Bengali Kriyāpad, Bāṅglā Bhāṣā, Part I, ed. by Himayun Azad, Bangla Academy, Dhaka, 1984, pp. 361 - 391.

9. S. K. Chatterji, Bhāṣā Prakāś, Bāṅglā vyākaraṇ, Calcutta, 1st published 1939, 2nd pub. 1942, and 3rd ed. 1945, reprint 1989, pp.355-356.

10. H. Kellogg, A Grammar of Hindi Language, London, 1892, pp.257-258.

(343)

11. J. Forsyth, A Grammar of Aspect, usage and meaning in the Russian verb, Cambridge, 1970, p. 73.
12. S. H. Kellogg, A Grammar of the Hindi Language, London, 1892, p. 266.
13. J. Beames, Comparative Grammar of the Modern Aryan Languages of India, Vol. III, The Verb, London, 1879, p. 217.
14. S. H. Kellogg, A Grammar of the Hindi Language, London, 1892, p. 266.
15. S. K. Chatterji, Samkṣipta bhāṣā prakāś bāṅlā Vyākaraṇ, Calcutta, 1st published 1945, 2nd 1946, 3rd 1946, 4th 1947, p. 324 .
16. J. Beames, Comparative Grammar of the Modern Aryan Languages of India, Vol. III, The Verb, London, 1879, p. 219 ;
17. S. H. Kellogg, A Grammar of the Hindi Language, 1892, p. 269 ;
18. S. K. Chatterji, Origin and Development of ^{The} Bengali Language, Calcutta, 1975, p. 1052 ;
19. J. Beames, Comparative Grammar of the Modern Aryan Languages of India, Vol. III, the verb, London, 1879, p. 219 ;
20. S. H. Kellogg, A Grammar of the Hindi Language, London, 1892 pp. 260 - 261 ;

Chapter - IV :

1. S. K. Chatterji, Origin and Development of the Bengali Language, Rupa Sanskaran, 1975, p. 999 .

In this book, He mention 'the present participle in - ite represents the proper Bengali transformation of the M.I.A - anta-to -ita..'

2. S. R. Banerjee, Indo European Tense and Aspect in Greek and Sanskrit, Calcutta, 1983, p. 9.
3. S. R. Banerjee, Ibid .
4. S. H. Kellogg, A. Grammar of the Hindi language, London, 1892, p. 267.

5. John Beames, Comparative Grammar of the Modern Aryan Languages of India, Vol. III, 'The Verb', London, 1879, p. 217.
6. S. K. Chatterji, Origin and Development of the Bengali language, Rupa Samskaran, 1975, p. 1051.
7. S. K. Chatterji, Ibid.

Chapter - V :

1. Mario Pei, A and Frank Gaynor, Dictionary of Linguistics, Philosophical Library, New York, 1954, p. 84
2. G. N. Leech, Meaning and the English verb, London, Longman, 1971, p. 1
3. S. R. Banerjee, Indo European Tense and Aspect in Greek and Sanskrit, Calcutta, 1983, p. 11.
4. B. Delbruck, Syntaktische Forschungen IV (Grundlagen der Griechischen Syntax), Halle, 1879, pp 54 ff
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I N D E XGroup A

Verb of emotion

kāpā = to shiver

kātrāna = to groan

kūtāno = to strain or

to cause to strain

kūc/hkāno = to shrink,

to shrivel

gumrāno = to suffer from suppressed
grief or sorrow

gomāno = to moan

dhūkā = to pant or gasp

pastāno = to repent

phupāno / phōpāno = to whimper,
to sob

phūsā / phōsā = to hiss to growl

phuslāno = same as phusa

māgā = to beg

jācā = to beg

sulāno = to get pain

sītākāno = to turn up or

contract in abhorrence

hāpāno = to pant

Verbs of movement
uthā = to fall

garāno = to cause to roll

carā = to graze

carāno = to cause to graze

jharā = to fall

jhūkā = to stoop

jhulā = to hang, to be hung,
to swingjholāno = to hang,
to suspend in air,
to keep in suspense.

dulā / dolā = to swing

bahā = to flow

bhāsā = to float

lāphāno = to jump

leycāno = to lump

helā = to slant

helāno = to cause to slant

verbs of physical activity (mouth)
ugrāno / uglāno = to disgorge

khīcā = to make face

khīkāno = to shout fretfully

gajrāno = to ramble

dākā = to rumble

tarpāno = to shout

bheṅgcāno = to make face

Verbs of physical activity (hands)
hācā = to snuzzle
āchrāno = to throw or dash to the

ground violently

kaclāno = to wring

kūdā = to carve

khīcrāno = to drag

chīcrāno = to drag along the
ground forciblychoblāno / chublāno = to strike suddenly
with nails or
fangs

jhalsāno = to dare or be dared

jhāmṛāno = to look flushed

ṭakā = to turn sour

ṭakāno = to cause to turn sour,
to acidity

ṭāsā = to die

ṭātāno = to be inflamed

ṭutā = to break

tātā = to become hot

dagdhāno = to torment

dhasā = to fall down

phāpā = to swell, to inflate

phāpāno = to inflate,
to puff up

phāsā = to be torn,
to get detached

phāsāno = to cause to tear off

biṣāno = to make or become
poisonous

majā = to be drawned
verbs of movements
uchlāno = to swell up,

to overflow

utrāno = to come down,
to pass through

ultāno = to get upside down

cūyāno = to fall in drops

talāno = to sink down,
to be drawned

dhāoyā = to run after

nuyā = to bend forward

pichlāno = to slip

phirā = to return

phirāno = to bring or send back

bāhirā = to set out

bhāgā = to flee

bhāgāno = to put to flight

bhirāno = to come to the coast or
bank

bhirāna - to associate with

haṭā = to cause to move backwards

harkāno = to slip
verbs of physical activity (hands)
ākṛāno = to grapple

ṭā = to fasten tightly

ūcāno = to raise, to elevate

ujrāno / ujlāno = to get empty

dāgāno = to cause to paint

ḍumrāno = to fold or twist by
pressure

pākṛāno = to catch,
to seize

pījā = to open out the fibres of
cotton/wool

mackāno = to get sprain

macṛāno = to wring

racā = to compse,
to make

sīthlāno = to take out (bangle)
from hand

haṭāno = to cause to retreat
verbs of physical activity (mouth)
ukhṛāno = to uproot

bātlāno = to suggest

uprāno = to uproot,
to extirpate

ciptāno / ceptāno = to be flitten
by squeezing or pressing

cimtāno = to pinch

jāgā = to wake

jutāno = to beat with shoe

thesā = to lean

tobrāno/tubrāno = to become sunken
or hollowed

thubrāno = to fall flat on one's face

dārāno = to stand

bīyāno = to give birth

bujā = to close

mackāno = to sprain

soyāno = to cause to lie down
verbs of effort
utnāno = to rise, to get up

kācāno = to undo all progress

ghucā = to be destroyed

ghucāno = to destroy

cukā = to be finished

cukāno = to finish, to solve

thāmā = to stop

thāmāno = to cause to stop

bācā = to survive

bācāno = to give back life

bikāno = to sell

mānā = to honour,

to show respect to

mitā = to be accomplished or
finished

latkāno = to hang up

spāpā = to hand over

verbs of transferring

khāsano = to detach, to cause

to come away

pōuqāno = to reach

verbs expressing relation in terms of
kāṭā = to become clear, a person or a
thing

to get over,

to overcome

ghanāno = to accumulate close or

or closer

cipsāno/cupsano/cepsano

= to soak, to absorb

jākā = to be filled with splendour

jākāno = to fill with splendour

jutāno = to get, to acquire

tīkā / teka = to last, to stay

dhalā = to incline forwards, or
backwards

phalā = to grow

phalāno = to grow

phaskāno = to miss, to slip

phurāno = to terminate,

to end

banā = to get on together,

to be on good terms

bādhā = to stick,

to be obstructed

bherāno = to cause to fill

milā = to meet

rahā = to remain

Group - C
verbs of intellection

cināno = to introduce,

to make one acquainted

with

japā = to pray silently,

to reside prayers silently,

to repeat names, scripts

silently

japāna = to cause to recite prayer

silently,

to coax or cajole one into

long something unwanted,

to win over someone by

flattery

jānā = to know, to learn

to come, to know

jānāno = to inform, to make known

thekā = to be felt or considered

bujhā = to understand,

to comprehend

bujhāno/bojhāna

= to make one understand,

to convince

bhābā = to think, to imagine,

to ponder

bhābāno = to cause to think,

to cause to worry

sikhā = to learn

sikhāno = to teach

verbs of senses

cāoyā = to see

cākhā = to taste

thāharāno = to see

to visualise

thekā = to cause to touch,

to bring into contact

takāno = to look

dekhā = to see, to observe,

to notice

dekhāno = to show, to point out,

to cause to see

śunā / śonā = to hear, to obey

śunāno / śonāno = to cause to hear

to cause to obey

sūkā = to smell

sūkāno = to cause to smell

Verbs of emotion

(363)

kādā = to cry, to weep

kādāno = to make one cry or weep

kāpāno = to cause to shiver,

to set trembling

khepāna = to provoke,

to irritate,

to madder

catā = to be angry,

to be offended

catāno = to cause to be angry ,

to cause to be displeased

or offended

cāoyā = to want,

to ask for

jitā = to win

jitā / jetā = to win,

to be victorious

jitāno / jetāno = to win ,

to cause to win

thakāno = to cheat,

to swindle

poṣā = to tame, to feed,

to bring up

bhulāno = to cause to err,

to cause to deceive

mānā = to agree

rāgā = to get angry

rāgāno = to cause to get angry,

to anger

sāsāno = to threaten

sādhā = to opt for,

to volunteer

hārā = to be defeated

hārāno = to defeat

hāsā = to laugh

hāsāno = to cause to laugh

verbs of change of state
kama = to reduce

kamāno = to cause to reduce

kūkrāno = to shrink or to cause

to shrink

gajāno = to cause to grow ,

to cause to sprout

galā = to malt,

to soften,

to enter or pass through (thread
through eye of a needle),

to be overwhelmed (with affection

to decompose (corpse)

galāno = to cause to melt

to cause to soften

to cause to pass through

to put on casually (shirt

shoe etc.)

gālāno = to melt,

to press open an abscess etc.

to drain out a flow out

excess liquid from boiled

rice.

gulā / golā = to mix, dissolve

chēra / chīrā = to tear off,

to detach,

to pluck

chopāno = to dye

jamā = to freeze,

to make a function

interesting

jamāna = to grow, to be borne,

pākā = to ripen, to mature,

to turn grey,

pākānā = to cause to ripen

pāltāno = to change,

to revoke

purā = to burn, to

phulā = to swell,

to be inflated

phulāno = to cause to swell,

to inflate

badlāno = to cause to change,

to exchange

bārā = to grow, to increase

bārāno = to develop, to increase,

to multiply

burāno = to grow old

marā = to die

rayāno = to redden,

to dye, to cause to flush

sūkāno = to dry, to wither

Verbs of movement

agāno = to forward

to advance

āsā = to come

uthā = to rise / to ascend

urā = to fly,

urāno = to fly (ut) (such as ~~khā~~)

khōrāno = to lame

ghirā = to enclose,

to put an enclosure,

to boundary

ghurā = to move round,

to travel

to turn round

ghurāno = to cause to turn round,

to cause to spin,

to cause to ramble

or travel unnecessarily,

carā = to ride,

to climb up

carāno = to cause to ride,

to place on (a load)

to raise the price

to raise one's voice,

to put on (a shirt)

carāno = to take (the cattle) for

grazing

calā = to go to more to walk,

to run (a machine)

(a business)

casā = to plough,

to cultivate

cāpā = to board (a bus or

train etc.)

cālā = to leave,

to move (chess etc.)

to deploy (army etc.)

cālāno = to conduct, to manage,

to run,

to steer or to pilot

to circulate (currency etc.)

to move ones foot or hand to

kick or slap

cūcyā = to seep

chutā = to run,

to flow fast (riser),

to go off (arrow)

chutāno = to cause to run,

to cause to break from slap ,

to cause to end influence of

liquor, intoxication etc.

jharā = to fall , to pour

qubā = to sink, to be drowned,

to set

qubāno = to cause to sink,

to cause to fail

dhukā = to enter,

to be admitted

(in college /service)

dhukāno = to cause to go into ,

to cause to enter

dulāno = to cause to swing

or rock

dourāno = to run

narā = to move, to stir,

to get loose

narāno = to cause to move,

to cause to stir,

to cause to make loose

nācā = to dance

nācāno = to cause to dance,

to make one dance

nāmā = to come or go down,

to alight,

to get down

nāmāno = to cause to get down,

to cause to bring down

nārā = to shake,

to stir

pārā = to fall, to drop

pālāno = to flee away,

to run away

pichāno = to fall back,

to recoil

berāno = to walk,

to stroll,

to go on tour

jaoyā = to go, to move,

to proceed

luṭāno = to roll on the ground

sarā = to move, to stir

sarāno = to cause to move,
to cause to stir

haṭāni = to retreat,
to withdraw

haṭāno = to cause to retreat

hātā = to walk,
to stroll

hātāno = to cause to walk
Verbs of physical activity (hands)
ākā = to draw

ākāno = to make draw,
to cause to draw

ācā = to scratch

ācāno = to wash (hand and mount
after meal)

ājṛāno = to change

kaṣā = to singe meal in oil

kācā = to wash (cloth)

kācāno = to cause to wash by
rinsing

kāṭā = to cut into pieces

kāṭāno = to cause to cut

kāmāno = to shave,
to earn money

kārā = to snatch

kūcāno = to cut into fine
pieces

kuṭā = to cut vegetable,
to husk paddy,
to grind rice or wheat etc.

to dash one's head against wall
(in despair)

kuṛāno = to pick up
to draw together (scattered
grains etc.)

kupāno = to dig soil,
to break the ground

khāmcaṇo = to scratch with nails of
hand or paw

khūcā / khōcā = a prick thrust with
a spear etc.,
to poking,
job with a stick.

khūcāno/khōcāno = to prick,
to thrust,
to poke, to job,
to instigate

khūtā = to pinch,
to nibble

khūṭā = to open, to unfasten,
to put off (shirt etc.),
to start a new business,
to reopen (school, court
after a vacation),
to start (a train or ship)

khūrā = to dig, to excavate.

khūrāno = to cause to dig
to cause to excavate

khulāno = to cause to open, to cause to untie or unfasten, to cause to start a train or ship , to cause to re-open (a closed shop ,factory etc), to cause to put off dresses	cubāno = to immerse thoroughly for a time
gachāno = to cause to accept a thing	culkāno = to scratch, to itch
gāthā = to string (a garland), to lay bricks, stones etc. to compose in rhythms,	charāno = to scatter (seed etc.), to sprinkle (water) to
gūjā = to thrust into to insert	chākā = to sieve, to strain, to filtrate
gūrāno = to pulverise, to make powder of	chātā = to cut, to clip, to trim, to prune, to reduce
guchāno = to set in order, to arrange properly	chāoyāno = to cover, to thatch
gūtāno = to wind up, to roll up, to close down (a business)	chāpā = to print chāpāno = to cause to print
ghaṣā = to rub, to abraze	chitkāno = to spatter, to reboused
ghātā = to stir, to mix up	chitāno = to spread, to sprinkle, to spray, to scatter
ghātāno = to cause to stir, to cause to mix-up, to vex, to irritate, to disturb	chīrā = to tear off, to rend, to rip open, to pluck (flower)
catkāno = to knead, to fondle vigorously	chūrā = to throw, to hurl, to pelt, to short, to cast chulā = to ped (a fruit), to scrape (the tongue) chēkā = to canterize, to gear

chēcā = to thrust,

to pound

chōcāno = to wash after evacuation

(posterior)

jarāno = to wrap,

to roll up

jharāno = to cause to fall ,

to drain out,

jhapāno = to jump into

jharā = to thresh or beat grain,

to winnow,

to dict,

to brush

jharāno = to cause to thresh

tākā = to stitch, to tuck,

to sew (a button)

tipā = to press,

to massage

tukā = to copy,

to write down,

to take note

thukā = to hammer

dhālā = to pour, to cast,

to invest

dhālāno = to cause to pour

duhā = to milk (cow, goat)

dharā = to hold with hand,

to catch, to suze

dharāno = to cause to hold,

to cause to seize

dhuyā / dhoya = to wash,

to cleanse

dhuyāno = to cause to wash

ningrāno = to squeeze or to wring

water from wet clothes

nikāno = to swab, to mop

nibāno = to put out

nirāno = to weed out

pārā = to bring down,

to pluck

pārāno = to cause to pluck

to cause to bring down

pitāno = to beat

pūchā = to mop, to wipe,

to swab

purāno/porāno = to cause to burn,

to cause to scorch

pēcāno = to twist,

to wring

pōchāno = to wipe

pōtā / pūtā = to plant, to sow,

to bury, to drive into

phātāno = to cause to crack,

to cause to burst, explode

phūkā = to flow, to smoke

phetāno = to beat up into a froth

bāṭā = to distribute

bādhā = to bind, to fix,

to tie, to fasten

bādhāno = to bind a book,

to enframe a picture

bājāno = to cause to beat drum

to cause to ring

bāṭā = to turn into paste

bichāno = to spread

bilāno = to give away,

to distribute

bunā / bonā = to knit, to sow,

to weave

belā = to roll

borāno = to dip

bhāngā = to break

bhāngāno = to cause to break

bhājā = to fry, to roast

mājā = to scrub,

to cleanse with brush

māpā = to measure, to weigh,

to survey

māpāno = to cause to measure,

to cause to weigh,

to cause to survey

muchā = to wipe, to swab,

to mop

muchāno = to cause to wipe,

to cause to swab

murā = to wrap, to enclose,

to fold

murāno = to cause to fold,

to cause to wrap up,

to cause to enclose

ragrāno = to rub,

to massage

rādhā = to cook

royā = to sow, to plant

larā = to fight

larāno = to fight /

to cause to fight

likhā = to write, to compose

likhāno = to cause to write

to cause to compose

hātkāno = to make a mess of in

course of rimaging

Verbs of physical activity (mouth)

kaoya = to speak

kāmṛāno = to bite

khāoyā = to eat, to drink,

to smoke, to make one's

own living

khāoyāno = to feed,

to cause to drive or smoke,

to cause to suffer

khīcāno = to pinch with two

finger nails

gāh = to sing, to chant

gilā = to swallow

gilāno = to cause to swallow

cāṭā = to lick
 cāṭāno = to cause to lick
 cibāno / cibuno = to chew
 cillāno = to shout,
 to make a loud cry
 cusā = to suck
 cēcāno = to shout, to scream,
 to yell
 thokrāno = to peek,
 to nibble
 ḍākā = to call, to summon
 ḍākāno = to send for ,
 to cause to call
 dāmsāno = to cause to sting or
 bite
 dābrāno = to bully, to snub ,
 to rebuke
 dhamkāno = to scold,
 to reprimand
 paṛā = to read
 ■paṛāno = to teach
 ■bakā = to scold, to rebuke,
 to prattle,
 to talk too much
 ■bakāno = to cause talk overmuch
 ■balā = to say, to speak out
 ■balāno = to make one speak out
 to cause to say
 ratāno = to circulate,
 to make public

hāṅkā = to call loudly
verbs of physical activity (body)
 khāṭā = to toil, to labour,
 to undergo imprisonment,
 to invest for money lending
 khāṭāno = to cause to toil or labour,
 to supervise work of labourers,
 to invest money for interest
 or such return
 khelā = play, game, sport,
 a trick, artistic display
 khelāno = to cause to play,
 to supervise a game,
 to make others dance to
 one's tunes.
 gūtāno = to shove, to gove,
 to thrust
 ghumāno = to fall asleep,
 to sleep
 jāgāno = to rouse, to awake,
 to inspire
 tulā = to lift, to raise
 thētīlāno = to pound, to smash
 dhāmsāno = to trample,
 to kneel with hand and feet
 nāoyā = to bathe
 nāoyāno = to cause to bathe
 piṣā / peṣā = to crush, to grind,
 to render into paste
 phelā = to let fall,
 to drop

basā = to sit, to settle,

■basāno = to make one sit,
to cause to settle

■mārāno = to tread,
to trample

mārā = to beat, to kill,
to hit, to strike

■suyā = to sleep,
to lie down

■sātrāno = to swim

Verbs of effort
■āna = to bring

ānāno = to cause to bring

■arā = to do

■arāno = to cause to be done

■atā = to pass time

cinā = to buy

■hōjā = to search, to seek

■āpā = to press

■āpāno = to place upon (a load)
to cause to ride or mount,
to cause to board (bus,
train, ship etc.)

■amāno = to deposit , to save

■valāno = to kindle

■elāno = to smear with oil
(literally),
to flatter

■arā = to wear, to put on

■arāno = to cause to wear

pārā = to do, to perform

bahā = to carry

bahāno = to cause to carry,
to cause to flow or run

bānāno = to prepare, to create,
to fabricate, to concoct

bah = to row, to steer

bāchā = to select,
to sort out

bāchāno = to cause to select,
to cause to pick and
eliminate

bīdhā = to pierce,
to perforate

bīdhāno = to cause to pierce ,
to cause to prick

becā = to sell

bhajāno = to flatter ,
to

bharā = to fill in,
to pack

bhāsāno = to make to float,
to cause to float

rākhā = to keep, to place,
to protect

baoyā = to take, to carry

lukāno = to hide, to conceal

sājāno = to decorate

sabrāno = to finish

samlāno = to restrain ,	(372)	ghāmā = to sweat, to perspire
to check		jutā = to be available/acquired,
sārāno = to repair		to assemble
hānā = to search		jurā = to join, to add, to fix, to
<u>Verbs of transferring</u>		attach, to fix
khāsā = to fall off, to drop,		jurāno = to join / to cause to join
to spend (money)		jogāno/jugāno = to supply
unwillingly, to be shed		jvalā = to be enkindled, to burn,
chārā = to leave, to quit,		to be in flame, to glow,
to forsake, to depart		to shine, to have a burning
chārāno = to ped off, to set free,		sensation.
to loosen,		dhākā = to cover
to disentangle		thākā = to stay, to live ,
tārāno = to drive away,		to be at
to chase away		deoyā = to give, to provide,
pāthāno = to send,		to arrange
to despatch		deoyāno = to cause to give
<u>Verbs relating to mind</u>		nibā = to be extinguished
kasā = to do the sum		pāoyā = to get, to obtain, to find
gaṇā = to calculate		pāoyāno = to cause to get,
phādā = to devise		to cause to obtain, receive
to embark on ,		to cause to find.
to settle down (in business)		pātā = to spread, to lay
bhajā = to recollect		pohāno = to end, to dawn,
<u>Verbs expressing relation in terms of</u>		to bask (in the sun)
ātkāno = to stop, to arrest a person		phātā = to crack up, to burst
or a thing		phutā / photā = to bloom (flower),
to fix		to appear (star),
utkāno = to search aimlessly		to boil (water, liquid)
uthlāno = to rise while boiling		to manifest
(specially milk or rice)		
ghatā = to happen		
ghatāno = to cause to happen		

phoṭāno/phuṭāno = to cause to boil,

bākā = to bend, to curve,

bākāno = to cause to bend

bājā = to ring, (bell), to make sound,

bādhāno = to cause to stick,

to initiate

bhijā = to get wet, to get softened

bhijāno = to cause to get wet,

bhugā/bhogā = to suffer,

bhugāno/bhogāno = to cause to suffer

majā = to charm,

mānāno = to benefit

milā = to meet together,

milāno = to mix together,

milāno = to get find out

misā = to mingle, to unite,

misāno = to cause to mix,

yogāno = to cause to go,

to cause to proceed,

raṭā = to be in circulation

lāgā = to touch, to need, to catch

lāgāno = to cause to touch,

soṣā / śusā = to soak,

sājā = to dress, to be decorated

sārā = to recover,

naoyā = to be

Group - D

with tolā = to lift up

āoyāj tolā = to make sound,

to raise voice

ghar tolā = to build a room

dāt tolā = to remove or take out tooth

phul tolā = to pluck flower
to embroider

hāi tolā = to yawn

hikkā tolā = to hiccup

hujuk tolā = to spread on idle

remour,

with phelā = to throw

chip phelā = to angle fishing rod

jāl phelā = to spread a net

thutu phelā = to split,

din phelā = to fix a day for

appointment

nihsvās phelā = to breathe

pā phelā = to gear up,

to step on

Group - E

with uthā = to raise

cul uthā = to fall hair

dāt uthā = to appear new tooth

pāt uthā = to close the chapter

rang uthā = to fade, to discolour

with dharā = to hold,

gālā dharā = to have throat congestion

ghun dharā = to be worn eaten

jhōk dharā = to have inclination

hāl dharā = to take up command/
control to steer

with neoyā = to take

abasar neoyā = to retire

āsvād neoyā = to taste

khabar neoyā = to seek information

gardān neoyā = to kill

ghuṣ neoyā = to bribe

prāṇ neoyā = to kill

chuti neoyā = to take leave

pichu neoyā = to follow

badlā neoyā = to take revenge

māp neoyā = to take measurement

sūpath neoyā = to take oath

śvās neoyā = to take breathe

ātke parā = to be detained

kālsīte parā = to have black and
blue

gāye parā = to mix very closely,
to stand very close

cokhe parā = to attract notice,
to draw attention

dhī dhī parā = to become hearway

pāye parā = to be at one's feet

mane parā = to recollect,
to remind

Group - F

With karā = to do

anukaraṇ karā = to imitate

anugraha karā = to favour

anudhāvan karā = to follow

anumodan karā = to approve

anubhab karā = to feel

anubād karā = to translate

anusandhān karā = to search

anuseraṇ karā = to follow

anusōcanā karā = to repent

anusīlan karā = to practise

anusāsan karā = to govern

anurodh karā = to request

apamān karā = to insult

apasāraṇ karā = to remove

apaharaṇ karā = to kidnap

apekṣā karā = to wait

apalāp karā = to deny

abaroḍh karā = to seize

abhisampāt karā = to curse

abhihita karā = to declare,
to tell

abhyarthanā karā = to welcome

abhyās karā = to practise,
to get by heart

amānya karā = to disobey

ajātna karā = to neglect

arpaṇ karā = to offer

alanīkṛta karā = to decorate

asradha karā = to disregard

asadhyabahār karā = to misbehave

asammān karā = to disregard,
to dishonour

ākaraṇ karā = to attract

ākāṅkṣā karā = to desire

ākramaṇ karā = to attack

ākṣep karā = to repent

āghāt karā = to hurt

ācaraṇ karā = to behave

ājār karā = to replace (something)

ājñā karā = to order

āṭak karā = to confine

ātmasamarpaṇ karā = to surrender

ātmasāt karā = to misappropriate

atmahatyā karā = to commit suicide

ādar karā = to caress, to fondle

āḍāy karā = to collect

ādes karā = to command,

to order

āncān karā = to feel restless

ātmarakṣā karā = to protect (self)

ānāgonā karā = to move frequently

āndolan karā = to agitate

āpatti karā = to object

āpoṣ karā = to compromise

āpsos karā = to repent

āpil karā = to appeal

āpyāyan karā = to welcome

ābdār karā = to make undue

demands

ābiṣkār karā = to invent,

to discover

ābr̥ṭti karā = to recite

āndānī karā = to import

āmantraṇ karā = to invite

āyojan karā = to arrange

ārambha karā = to start

ārādhanā karā = to meditate

ārām karā = to take rest

ālādā karā = to separate

ālāp karā = to make acquaintance

ālīṅgan karā = to embrace

ālocanā karā = to discuss

āsāṅkā karā = to fear,

to apprehend

āsā karā = to hope

āsīrbād karā = to bless

icchā karā = to desire, to wish

isārā karā = to hint

uccāraṇ karā = to utter

ujār karā = to extirpate

utpāt karā = to disturb,

to bully

utpādan karā = to produce

utpīṣan karā = to disturb,

to harass

utsarga karā = to dedicate

uddhār karā = to rescue

unnati karā = to prosper,

to progress

upakār karā = to help

upadrab karā = to make a row	kondal karā = to quarrel
upabās karā = to fast	ksamā karā = to forgive
upabhog karā = to enjoy	kharkhar karā = to make a restling noise
upalabdhi karā = to feel	khatam karā = to kill , to perish
upahās karā = to laugh at	khabar karā = to take information
upārjan karā = to earn	khan khan karā = to produce a ringing sound
upāsana karā = to meditate	khīc khīc karā = to find fault with
upekṣā karā = to overlook, to ignore	khīt khīt karā = to grumble
upoṣ karā = same as 'upabās karā'	khūt khūt karā = to fret
urbar karā = to fertilize	khun karā = to murder
ullekh karā = to mention, to refer	gaj gaj karā = to grumble
uskhus karā = to be restless	gabhaṇā karā = to do research
kaṭ kaṭ karā = to feel a throbbing pain	garjan karā = to roar
kaṁmar karā = to crunch	galpa karā = to gossip
kankan karā = to feel a sharp darting pain	gij gij karā = to be overcrowded
kalaha karā = to quarrel	gālā gālāj karā = to abuse
kāl jāpan karā = to spend time	gūrā karā = to grind
kirṁir karā = to gnash the teeth	guj guj karā = to whisper
kir kir karā = to have a sensation of grittiness	gun gun karā = to hum, to burr
kuṭ kuṭ karā = to irritate, to have itching sensation	gonan karā = to conceal
culkuco karā = to gargle, to rinse the mouth with water	greptār karā = to catch hold
	grānya karā = to admit, to approve
	ghṇā karā = to hate
	ghan ghan karā = to whine, to repine

ghoṣaṇā karā = to declare

caṭ caṭ karā = to feel sticky

carcā karā = to practise

cāṣ karā = to cultivate

cik cik karā = to glimmer

cikitsā karā = to do treatment

cir cir karā = to twinge

citkār karā = to shout

cin cin karā = to take twinging
sensation

cintā karā = to think

cūi cūi karā = to feel hungry

cukti karā = to make a contract

cup karā = to remain silent

curi karā = to steal

cēcāmeṇi karā = to shout

chaṭ phaṭ karā = to become restless

cham cham karā = to have a sensation
of fear

chal chal karā

= be moist with tears

chāṭāi karā = to sack

jatna karā = to take care

jap karā = to meditate

jabda karā = to bring under control

jay karā = to win

jarimānā kara = to fine

jāl karā = to imitate

jvālātan karā = to disturb

jāhir karā = to give publicity,
to display

jijñāsā karā = to ask

julum karā = to put pressure

jerā karā = to cross examination

jor karā = to force,
to press hard

jval jval karā = to glitter

jvālā karā

= to feel a burning pain

jhagrā karā = to quarrel

jhak jhak karā = to glitter

jhan jhan karā = to clang

jhin jhin karā = to feel pins and
needles

ṭal ṭal karā = to stagger

ṭip ṭip karā = to drizzle

ṭim ṭim karā = to twinkle,
to blink

ṭus ṭus karā = to ripen

thāhar karā = to look at

thik karā = to decide

dhālāi karā = to cast,
to mould

ḍhi ḍhi karā = to declare in public

tach nach karā = to ransack

tadanta karā = to investigate

tadārak karā = to look after

tarka karā = to argue

calab karā = to call for,

summon

cirbīr karā = to fidget

culanā karā = to compare

cairī karā = to make

cārā karā = to chase

ciraskār karā = to scold

cōrjor karā = to arrange

cōṣāmod karā = to flatter

cayāg karā = to leave ,

to give up

cārāṇ karā = to save, to rescue

char thar karā = to shiver

chakhal karā = to capture

chap dāp karā = to throb

chaman karā = to check,

to bring under control

char karā = to bargain

chān karā = to present,

to bestow

chābī karā = to demand,

to claim

chāha karā = to cremate,

to burn

chōṣārop karā = to accuse

chharphar karā = to make waste

chhāoyā karā = to chase

chhār karā = to lend

chhāran karā = to hold

dhāraṇā karā = to comprehend

dhumpān karā = to smoke

dhyān karā = to meditate

dhvāṃsa karā = to destroy

nakal karā = to imitate

narbar karā = to shake loosely

namaskār karā = to salute

naṣṭa karā = to perish, to waste

nākaṣ karā = to reject

nāṭak karā = to play (in a drama)

nindā karā = to blame

nimentraṇ karā = to invite

nibedan karā = to submit, to offer

nijukta karā = to appoint

nīyog karā = to employ

nirṇay karā = to ascertain

nirdeś karā = to determine

nirdhāran karā = to settle

nirbācan karā = to select,

to elect

nirbhar karā = to depend

nīśedh karā = to prohibit

nīṣṭatti karā = to decide, to settle

pachanda karā = to like

pattan karā = to establish

parīśram karā = to toil

parīṣkār karā = to clean

parīkṣā karā = to examine

parāmarśa karā = to consult

paribesaṇ karā = to distribute

parimāp karā = to measure

parisōdh karā = to pay off

pās karā = to pass

pāycāri karā = to stroll

pār karā = to take a person
across a river

pālan karā = to bring up

piṭ, piṭ karā = to wink

pūja karā = to worship

pūrṇa karā = to fill with

poṣaṇ karā = to nourish

prakāś' karā = to express

pracār karā = to preach

praṇām karā = to salute

pratikār karā = to remedy

pratiñā karā = to promise

pratibād karā = to protest

pratibidhān karā

= to remedy, to prevent

pratirodh karā = to obstruct,
to resist

pratiṣṭhā karā = to establish

pratyākhyān karā = to reject

prabes' karā = to enter

pramāṇ karā = to prove

prayās karā = to try

prasāṃsā karā = to praise

prasṇa karā = to ask

prasab karā = to give birth

prasār karā = to expand

prārthanā karā = to pray

pharmās karā = to order

phyāl phyāl karā = to look vacantly

bauni karā = sell the first thing for
the day

bak bak karā = to chatter

badal karā = to change

badh karā = to kill

bandhī karā = to capture

barkhāsta karā = to dismiss

bardāsta karā = to put up with

barṇanā karā = to describe

baś' karā = to win over

bātil karā = to reject

bādhyā karā = to compel

bāraṇ karā = to forbid

bikṛīti karā = to distort

bikray karā = to sell

bicār karā = to judge

biṛ biṛ karā = to mutter

bidīrna karā = to pierce

bidrūp karā = to jeer,

to mock at

bidroha karā = to revolt

bibāha karā = to marry

birakta karā = to disturb,

to annoy

biśrām karā = to take rest

biśleṣ karā = to analyze

biśvās karā = to trust

bodh karā = to feel

byabahār karā = to use

bhān karā = to pretend

bhikṣā karā = to beg

bhul karā = to make mistake

bhōg karā = to enjoy

bhraman karā = to travel

majā karā = to amuse

majut karā = to restore

mañjur karā = to sanction

manonayan karā = to select

mānuṣ karā = to bring up

māph karā = to pardon

mitmit karā = to twinkle

mīmaṃsā karā = to solve

mokābilā karā = to settle a

question orally

jog karā = to join

jogār karā = to procure

rakṣā karā = to prevent

racana karā = to compose

raptāni karā = to export

rānnā karā = to cook

reoyāj karā = to practise

rojgār karā = to earn

ropan karā = to sow

lajjā karā = to feel shame

lāghab karā = to reduce

lābh karā = to gain

lobh karā = to tempt

śāsan karā = to govern, to rule

sikār karā = to hunt

śūśrūṣā karā = to nurse

śeṣ karā = to complete

śodh karā = to pay off

śok karā = to mourn, to lament

śoṣaṇ karā = to suck up, to absorb

śraddhā karā = to honour, to respect

śrāddha karā = to perform the funeral
ceremony

saodā karā = to buy

saṅgraha karā = to collect,
to gather

saṅgrām karā = to fight

saṁbarāṇ karā = to check,
to restrain

saṁrakṣaṇ karā = to protect

saṁśodhan karā = to rectify,
to correct

sañcay karā = to save

satkār karā = to perform the funeral
obsequies

sandeha karā = to suspect

sandhān karā = to look for

samarpaṇ karā = to handover,
to surrender

saṃālocanā karā = to criticise

sampādan karā = to perform

saṃprasāraṇ karā = to expand

saṃmān karā = to honour

sarābarāha karā = to supply

sahajog karā = to cooperate

sahya karā = to endure,

to tolerate

sādh karā = to desire

sādhanā karā = to meditate

sāph karā = to clean

sābār karā = to finish

siddha karā = to boil

supāris' karā = to recommend

sūru kārā = to begin

sucana karā = to begin

sr̥ṣṭi karā = to create

sebā karā = to nurse

selāi karā = to sew

sthāpan karā = to establish

snān karā = to take bath

smaran karā = to remember,

to recollect

svikār karā = to confers

himsā karā = to envy

hisāb karā = to calculate

hikum karā = to order

hutopātī karā = to make a sudden

with *kaṭā* = to suffling noise
spread

ācar kātā = to sevatch,
to scrawl

khinai kātā = to pinch

cimti kātā = to pinch

jābar kātā = to chew the end

kuṭno kātā = to slice vegetables

sīdh kātā = to break into a house
with *khāoyā* = to eat

āchār khāoyā = to fall by a slip

ādar khāoyā = to have fondling

khāp khāoyā = to have adjustment

khābi khāoyā = to gasp

ghus khāoyā = to take a bribe

cir khāoyā = to begin to split

thoker khāoyā = to stumble

digbāji khāoyā = to tumble

thatamata khāoyā = to get perplexed

nākāmi cobāni khāoyā =

to get harassment

luṭaputī khāoyā = to roll about

loksān khāoyā = to run a loss

himsām khāoyā = to be weary or

fatigued

hōcat khāoyā = to stumble

with *thākā* = to remain

ajnāta thākā = to be unknown

atut thākā = to remain unbroken

atṛpta thākā = to be dissatisfied

abagata thākā = to be well known

abanamita thākā = to dip

adhīn thākā = to under somebody's

possession

anugata thākā = to be obedient

anābr̥ṣṭa thākā = to keep uncovered

anidra thākā =

to spend over the night sleepless

anīścit thākā = to have uncertain

anurakta thākā = to be familiar with

anurata thākā = same as 'anurakta thaka'

aparājita thākā = to be undefeated

aparīṣkār thākā = to remain unclean,

to be dirty

abādhyā thākā = to disobey

abārīta thākā = to be free,

to remain unbarred

abicalita thākā = to remain

unagitated

abical thākā = same as 'abicalita thaka'

abikṛ̥ṣṭa thākā = to remain unchanged

abasīṣṭa thākā = to remain residual

abibṛ̥ṣṭa thākā = to remain

unmarried

abyāhata thākā = to remain unresisted

abhukta thākā = to remain fasting

abhihita thākā = to be declared,

to be known

abhinna thākā = to remain undivided

āgraha thākā = to have eagerness

asamāpta thākā = to remain incomplete

āṣṭhanna thākā = to remain unconscious,

to be overwhelmed

ātaka thākā = to be confined

āraṣṭa thākā = to benumbed

ālādā thākā = to remain separated

āpatti thākā = to have objection

ābr̥ṣṭa thākā = to be covered

āsthā thākā = to have faith

icchā thākā = to have desire

udās thākā = to be indifferent

unmukta thākā = to be uncovered,

to be free

upabās thākā = to remain fasting

upasthit thākā = to be present

uhyā thākā = to be understood

gherā thākā = to be covered

calit thākā = to be current

cīntita thākā = to remain anxious

jāgrata thākā = to be awaken

jībita thākā = to be alive

nihsaṅga thākā = to be alone

nīdrita thākā = to fall asleep

nibṛ̥ṣṭa thākā = to be abstained,

to be refrained

nirabicchinna thākā

= to remain uninterrupted

niruttar thākā = to remain

speechless

nirūpta thākā = to be unconnected

nīśceṣṭa thākā = to remain inactive

niskām thākā = to remain free

from desire

nīskriya thākā = to be inactive
 nīscit thākā = to be ascertained
 nīstabdha thākā = to be quiet
 nīhita thākā = to be hidden
 nīrab thākā = to be silent
 varicchanna thākā = to be cleaned
 varipūrṇa thākā = to be filled with
 vandha thākā = to remain close
 vinidra thākā = to remain sleepless
 vidyāmān thākā = to be present
 vibhor thākā = to be filled with
 vimukh thākā = to be disappointed
 virata thākā = to be ceased
 vismyāta thākā = to be forgotten
 vounī thākā = to remain speechless
 vatarka thākā = to be careful
 vānnikate thākā = to remain adjacent
 vābdhān thākā = to be careful
 vupta thākā = to fall asleep
 to be latent
 vājir thākā = to be present
 vūs thākā = to be caution
 vītā deoyā = to give
 vābād deoyā = to blame
 to give a bad name
 vāyānati deoyā = to relieve,
 to reprieve
 to release
 to exonerate
 vābhay deoyā = to dispel fear

abhīśāp deoyā = To cause
 ākhyā deoyā = Naming
 to give a title
 to give a designation
 (in good or bad sense)
 ācchadan deoyā = to cover
 to fix up a shed
 āchār deoyā = to smash
 to strike hard against
 the ground
 ābaran deoyā = To cover (with clothes)
 to give a coating
 ābhās deoyā = to give a hint
 to forecast
 to signal
 āmal deoyā = to pay heed to ,
 to care for
 āsray deoyā = to provide shelter,
 to provide protection
 āsvās deoyā = to promise help
 āmūt deoyā = to give a hint ,
 to send a signal ,
 to indicate or mark
 with a sign
 āstaphā deoyā = to resign
 (from service)
 uttar deoyā = to reply, to rejoin,
 to answer
 utsāha deoyā = to encourage
 to cheer up

upahār deoyā = To give presentations

upades' deoyā - To advise

upanā deoyā - To give examples
to cite comparables

ūamar deoyā - To bite, to take
revengeful actions

habar deoyā - To serve food

āl deoyā - To call one names,
to use abusive language

huṣ deoyā - To bribe

āp deoyā - To press

hāp deoyā - To print, to stamp

hutī deoyā - To grant leave,
to declare holiday

ūkka deoyā - To burn into

anma deoyā - To give birth to

abāb deoyā - To give a reply,
to answer to

amā deoyā - To deposit

orā deoyā - To bind together,
to fix together

īān deoyā - To give (unwanted) advice,
to pontificate.

īāp deoyā - To leap out

īāptā deoyā - To splash (with water)

shal deoyā - To patrol,
to be on rounds

ūtkārī deoyā - To taunt

ālīm deoyā
To teach and make one practice
regularly (music, games)
To coach

darkhāsta deoyā - To submit an
application

dābri deoyā - To bang, to rebuke

dāg deoyā - To mark with a line,
to mark with a tick

dīkṣā deoyā - To initiate

doṣ deoyā - To put blame on,
to accuse

dhanak deoyā - To scold,
to rebuke

dhāppā deoyā - To bluff

dhār deoyā - To lend

nagaḍ deoyā - To pay in cash

najar deoyā - To cast an evil look

nirdes' deoyā - To instruct,
to advise, to order,

nirbāsan deoyā - To banish
to send to transportation

parāmarsā deoyā - To advise,
to give counsel

paricay deoyā - To introduce
To submit credentials

ūkkhīa deoyā = To cause sorrows

drīṣṭī deoyā - To pay attention

dhākkā deoyā - To shove

pahārā deoyā - To guard,
to keep watch, to keep vigil

puraskār deoyā - To reward

pratidān deoyā
- To give in return (objects)

pratisruti deoyā - To promise
 probodh deoyā - To console
 prastāb deoyā - To give a proposal
 prasray deoyā - To indulge
 phās deoyā - To tie a noose
 phāsi deoyā - To hang
 phāki deoyā - To be slack
 prerānā deoyā - To inspire
 phū deoyā - To blow (mouth)
 badhām deoyā - To give a bad name
 bād deoyā - To reject (cancel)

- to omit,

to drop (clean etc.)

badhān deoyā - To give a bad name
 bādā deoyā - To obstruct
 bali deoyā - To sacrifice
 bidāy deoyā - To bid good-bye
 to give farewell
 bidhān deoyā - To pronounce (verdict)
 bisarjan deoyā - To immerse
 bibāha deoyā - To get (some one)
 married
 bedānā deoyā - To cause pain,
 to cause grief
 bhāṣaṇ deoyā - To deliver a lecture
 nat deoyā - To opine,
 to agree
 nan deoyā - To pay attention,
 to be mindful
 manojog deoyā - To be attentive
 nantraṇā deoyā
 - To give counsel

mār deoyā - To beat up
 mukti deoyā - To free, to release
 jogān deoyā - To supply
 lāph deoyā - To jump, to leap
 sāp deoyā - To curse
 śikṣā deoyā - To teach,
 to teach a lesson
 sōdh deoyā - To give return
 (an object, money etc.)
 sāmād deoyā - To send message
 sāmket deoyā - To give a signal
 samman deoyā - To pay respect
 sammati deoyā - To give consent
 sāksi deoyā - To stand witness,
 to depose
 sārā deoyā - To respond
 sēk deoyā -
 hāk deoyā - To hail, to call
 hāmā deoyā - To crawl
 with pāoyā - to get
 adhikār pāoyā - to attain rights
 abakās' pāoyā - to get recess
 ānanda pāoyā - to get pleasure
 kṣamatā pāoyā - to acquire power
 kṣay pāoyā - to decay, to diminish
 to erode
 thāhar pāoyā - to have sight of
 to come in view,
 to be visible
 teṣṭā pāoyā - to feel thirst
 hāgāl pāoyā - to reach ,
 to succeed in touching

niskṛīti pāoyā - to be relieved (cf)
to be exonerated

nistār pāoyā - to be relieved,
to get rid of

pipāsā pāoyā - to feel thirst

phal pāoyā - to get results

pyathā pāoyā - to feel pain,

to get hurt and pain

manah kṣaṭṭa pāoyā

to feel mental agony

pājatva pāoyā - to win Kingdom,

to acquire right to rule

rehai pāoyā - to be absolved,

to be relieved,

to be exonerated

day pāoyā - to get indulgence

top pāoyā - to disappear,

to be lost,

to decoy completely

śakti pāoyā - to get strength,

to acquire power

śānti pāoyā - to get peace

śikṣā pāoyā - to get a lesson,

to get education

śamman pāoyā - to be honoured,

to get reverend

ukh pāoyā - to get pleasure

to be happy

uphal pāoyā - to get good results

svasti pāoyā - to get punishment
with mārā - to kill
achār mārā - to smash,

to hit against ground

addā mārā - to gossip, to chat

jhatkā mārā - to dash

jhalak mārā - to flash

jhapat mārā - to thrash

titkiri mārā - to taunt

thokar mārā - to knock,

to hit

dhū mārā - to ~~gone~~, to horn,

dhāvā mārā - to knock

with jāoyā - to go

kūkre jāoyā - to shrink

kūcke jāoyā - to wrinkle

gēje jāoyā - to be fermented

tandrā jāoyā - to take a nap

dhebre jāoyā - to get distorted

nidrā jāoyā - to sleep

nipat jāoyā - to meet one's end

murchā jāoyā - to faint

rasātale jāoyā - to go to hell

lokāntar jāoyā - to pass away

loksan jāoyā - to run on a loss

with rākhā - to keep

ādur rākhā - to keep bare

āsthā rākhā - to keep x faith

ijjat rākhā - to uphold dignity/
honour

unmukhā rākhā - to keep open,

to keep bare

najar rākhā - to keep vigil
 paṇ rākhā - to keep promise
 bajāy rākhā - to maintain
 marjādā rākhā - to uphold dignity
 mukh rākhā - to save face
 lakṣya rākhā - to keep watch
 sthagīt rākhā - to postpone
 shir rākhā - to keep still
 With lāgā - to be attached with
 asār lāgā - to be worthless
 aśebhan lāgā - to look indecent
 asahāyā lāgā - to feel insecured
 on helpless
 asthir lāgā - to feel restless
 asvasti lāgā - to feel uneasy
 āc lāgā - to feel the heat
 (flame fire etc.)
 āt lāgā - to become tight
 ālasya lāgā - to feel lazy
 khatkā lāgā - to be doubtful
 - to become suspicious
 garam lāgā - to feel warm
 gumot lāgā - to feel stuffy
 jaghanya lāgā - to feel bad
 jor lāgā - to become united
 (paired)
 jhāj lāgā - to feel pungent
 jhāl lāgā - to feel hot (taste)
 tān lāgā - to feel the pull
 dar lāgā - to get frightened

bhay lāgā - to feel frightened
 bhāla lāgā - To like
 sīt lāgā - to feel cold
 With haoyā - to be
 akṛtākārja haoyā - to fail,
 to become unsuccessful
 akṣam haoyā - to be unable,
 to be incapable
 akṣunna haoyā - not to be disappointed
 to be aggrieved
 oṅgibhūta haoyā - to be a part and
 parcel of
 atīṣṭa haoyā - to be irked
 - to be disgusted
 adhiṣṭhita haoyā - to be established
 adhīr haoyā - to become impatient
 ācāṅkṣa haoyā - to become impatient
 anuprāṇita haoyā - to be inspired
 antargata haoyā - to be included
 antarbhukta haoyā - to be included
 to be incorporated
 antarhita haoyā - to be vanished
 - to go away fast
 anyamānska haoyā - to be inttentive,
 to be preoccupied
 apagata haoyā - to be withdrawn
 to be removed
 apamānita haoyā - to be insulted
 apratibha haoyā - to be confounded
 aprastut haoyā - to be unprepared
 to be embarrassed

apriya haoyā - to become unpopular
to become uninspired

abatārṇa haoyā - to appear
to incarnate

abalupta haoyā - to become extinct,
to vanish

abasanna haoyā - to become tired

abāk haoyā - to be surprised

abādnya haoyā - to be abstinate

abhinandita haoyā -

to be felicitated

abhinibīṣṭa haoyā - to be engaged

abhibhūta haoyā - to be overwhelmed

abhihita haoyā - to be declared,
to be told

abhyasta haoyā - to be accustomed

abhyudaya haoyā - to be celebrated

amanojogī haoyā - to be inattentive

ajogya haoyā - to be unfit.

asamjata haoyā - to be unrestrained

asatarka haoyā - to be unadventent

asantuṣṭa haoyā - to be discontented,
to be dissatisfied

asamartha haoyā - to be incapable

asustha haoyā - to be sick

asthir haoyā - to be restless

akul haoyā - to be distressed

akrānta haoyā - to be assaulted

anandita haoyā - to be delighted

arāṣṭa haoyā - to be benumbed,
to be shiffened

ābadhha haoyā - to be engaged
to bound up

ābirbhūta haoyā - to be appeared

ālorita haoyā - to be reviewed,
to be agitated

āscarja haoyā - to be wondered

icchā haoyā - to be desirous

uttapta haoyā - to be exited

uttīrṇa haoyā - to pass,
to get over

ū^tthita haoyā - to rise,

to crop up

utpatti haoyā - to be originated

utpanna haoyā - to be produced

utpīrita haoyā - to be molested

utphulla haoyā - to be cheerful

utsāhita haoyā - to cheer up

udaya haoyā - to rise up

to appear

udita haoyā - same as 'udya haoya'

udyata haoyā - to be raised,

to be active

udbhab haoyā - to rise,

to be originated

udbhāsita haoyā - to be illuminated

udbhūta haoyā - to be produced

udhāo haoyā - to disappear

unnata haoyā - to be advanced

unmatta haoyā - to be mad, insane

upakṛita haoyā - to be benefited

upanīta haoya - to be arrive

atās haoyā - to be disappointed

āyrān haoyā - to be harassed

ājir haoyā - to be present.

Group - G

ith basā - to sit

verb of intellection

ñābte basā - to sit to think

verbs of emotion

ādte basā - to sit to cry

ñulte basā - to start to (about to)

forget

verb of change of state

arte basā - about to die

verbs of physical activity

āte basā - to sit to paint

ācte basā - to sit to wash

ātte basā - to sit to cut

āete basā - to sit to eat

āelte basā - to sit to play

āthte basā - to sit to make a

garland

āite basā - to sit to sing

ārote basā

to sit to make powder

āchāte basā

to sit to pack up or arrange

āute basā - to sit to wash

āarte basā - to sit to read

āiste basā - to sit to grind

āādhte basā -

to sit to (to start to) cook

āikhte basā - to sit to write

verb of effort

āarte basā - to sit to do

verb relating to mind

āaste basā - to sit to do sum

verbs expressing relation in terms of
a person or a thing

bājate basā - to sit to play

sājte basā -

to sit to (to start to) dress

sājāte basā - to sit to decorate

Group - H

with lāgā - to be attached with

verbs of intellection

bujhte lāgā - to start to understand

bhābte lāgā - to start to think

sikhte lāgā - to start learning

verbs of senses

thekāte lāgā - to start to touch

dekhte lāgā - to start to see

sunte lāgā - to start hearing

verbs of emotion

kādte lāgā - to start to cry

kāpte lāgā - to start to shiver

gōngāte lāgā - to start to groan

cāite lāgā - to start to ask for

puṣte lāgā - to start to keep a pet.

phūpate lāgā - to start to sob

bhālābāste lāgā - to start to love

rege uthte lāgā - to start getting angry

sāsāte lāgā - to start threatening

saite lāgā - to start enduring

sādhte lāgā - to start appearing

hāpāte lāgā - to start gasping

hāste lāgā - to start laughing

verbs of change of state

kānte lāgā - to start to reduce

(or diminish)

gājāte lāgā - to start to sprout

ante lāgā - to start to accumulate,
to frecre

acte lāgā - to start rotting

arte lāgā - to start to burn

hulte lāgā - to start to swell

ārte lāgā - to start growing
verb of movement

este lāgā - to start to come

ēte lāgā - to start to fly

arāte lāgā - to start to roll

urte lāgā - to start to cover

all sides, to surround

urte lāgā - to start to run about

arte lāgā - to start to graze

alte lāgā - to start to walk

aste lāgā - to start to plough

arte lāgā - to start to ride

āpāte lāgā -

to start to press or to board

ālāte lāgā - to start to drive

āote lāgā - to start to ooze

ūtte lāgā - to start to run

arte lāgā - to start to pour

ulte lāgā - to start to hang

ulte lāgā - to start to swing

urāte lāgā - to start to run

arte lāgā - to start to move

acte lāgā - to start to dance

ante lāgā - to start to descend

achate lāgā - to start to retreat

erāte lāgā - to start to go out

jete lāgā - to start going

lāphāte lāgā - to start jumping

lutate lāgā - to be rolling on the
ground

sarte lāgā - to start moving aside

sarāte lāgā - to start keeping aside

haṭāte lāgā - to start pushing aside

hātte lāgā - to start walking
verb of physical activity

akte lāgā - to start to draw

ācrāte lāgā - to start to comb

atte lāgā - to start to fix up

āchrāte lāgā - to start to throw or dash
to the ground

kaite lāgā - to start to speak

kācte lāgā - to start to wash

kātte lāgā - to start to cut into
pieces

kāmṛāte lāgā - to start to bite

kārte lāgā - to start to snatch

kūcate lāgā - to start to cut into
pieces.

kupate lāgā - to start to dig

khātte lāgā - to start to work (hard)

khīcate lāgā - to start to make face

khulte lāgā - to start to open

khēte lāgā - to start to eat

khelte lāgā - to start to play

khōcāte lāgā - to start to prick

gāthte lāgā - to start to make a
garland

gāite lāgā - to start to sing
 gūrote lāgā - to start to grind
 gūṭate lāgā - to start to wind up
 gūchāte lāgā -
 to start to pack up (to arrange)
 ghāṭte lāgā - to start to stir
 ghūmate lāgā - to start to sleep
 ghāṭkāte lāgā - to start to knead
 ghāṭte lāgā - to start to lick
 ghāṭṛāte lāgā - to start to pat.
 ghāṭte lāgā - to start to chew
 ghāṭte lāgā - to start to shout
 ghāṭkāte lāgā - to start to itch
 ghāṭte lāgā - to start to suck
 ghāṭte lāgā - to start to shout
 ghāṭṛāte lāgā - to start to spread
 ghāṭte lāgā - to start to print
 ghāṭte lāgā - to start to tear off
 ghāṭte lāgā - to start to sprinkle
 ghāṭte lāgā - to start to throw
 ghāṭkāte lāgā - to start to shake
 ghāṭte lāgā - to start to clean
 ghāṭte lāgā - to start to drowse
 ghāṭte lāgā - to start to press
 ghāṭte lāgā - to start to copy
 ghāṭte lāgā - to start to call
 ghāṭte lāgā - to start to pour
 ghāṭte lāgā - to start to nod
 with sleep
 ghāṭte lāgā - to start to bluster

tulte lāgā - to start to pluck
 dūite lāgā - to start to milk
 dhāṭkāte lāgā - to start to rebuke
 dhūte lāgā - to start to wash
 nīkate lāgā - to start to swab
 pāṭte lāgā - to start to read
 pīṭte lāgā - to start to beat up
 pīṭte lāgā - to start to grind
 pūṭte lāgā - to start to sow
 bakte lāgā - to start to rebuke
 balte lāgā - to start to speak
 bāḍhte lāgā - to start to tie up
 bulāte lāgā - to start to rub or brush
 bhāṅgte lāgā - to start to break up
 bhāṅte lāgā - to start to fry
 māṅte lāgā - to start scrubbing
 māṅte lāgā - to start measuring
 māṅte lāgā - to start beating
 rāṭte lāgā - to start spreading
 rumours
 ragṛāte lāgā - to start rubbing
 rāḍhte lāgā - to start cooking
 līkhte lāgā - to start writing
 hāḍte lāgā - to start calling loudly
 to start shouting
 hāḍte lāgā - to start sneezing
 hāṭkāte lāgā - to start rummaging
 hāṭṛāte lāgā - to start groping
 verbs of effort
 karte lāgā - to start to do

kinte lāgā - to start to buy

khujte lāgā - to start to search

tānte lāgā - to start to pull

thāmāte lāgā - to start to stop

(causative)

bāchte lāgā - to start to select

bechte lāgā - to start to sell

bharte lāgā - to start to fill up

sāmlāte lāgā - to start managing

verbs relating to mind

kaṣṭe lāgā - to start to do the sum

gunṭe lāgā - to start to count

Verbs expressing relating in terms of a person or a thing

ghānte lāgā - to start to sweat

juṭte lāgā - to start to gather

jvalte lāgā - to start to blaze

thākte lāgā - to start to stay

dite lāgā - to start to give

poṛāte lāgā - to start to bask

phāṭte lāgā - to start to crack

bājṭe lāgā - to start to ring

bhijte lāgā - to start to get wet

bhugte lāgā - to start to suffer

mīṣṭe lāgā - to start mixing

jogāte lāgā - to start supplying

sājāte lāgā - to start arranging,

to start decorating

hate lāgā - to start taking place,

to start becoming

Group - I

with thākā = to remain

Verbs of intellection

bojhāte thākā -

to continue to make one understand

or convinced

bhābte thākā - to keep on thinking

sīkhte thākā - to keep on learning

sikhāte thākā - to keep on teaching

Verbs of senses

sunṭe thākā = to keep on hearing

Verbs of emotion

kāḍṭe thākā - to keep on crying

kāṭṭe thākā = to keep on shivering

kāṭrāte thākā - to keep on groaning

gāṇāte thākā - to keep on groaning

cāṭte thākā - to keep on asking

pūṣṭe thākā - to keep on taming

to keep on maintaining,

to keep on rearing

phūṇṇate thākā - to keep on sobbing

phūṣṭe thākā - to keep on growling

sāsāte thākā - to keep on threatening

saṭte thākā - to keep on enduring

sāḍhte thākā - to keep on insisting

hāṇṇate thākā - to keep on panting

hāṣṭe thākā - to keep on laughing

verbs of change of state

kamṭe thākā - to keep on reducing

gajāte thākā - to keep on growing,

sprouting

jante thākā - to accumulate,

to go on accumulating

pakte thākā - to keep on rotting
 purte thākā - to keep on burning
 phulte thākā - to keep on swelling
 pāṛte thākā - to keep on growing
verbs of movement
 āste thākā - to keep on coming
 ūṛte thākā - to keep on flying
 garāte thākā - to keep on rolling
 ghirte thākā
 - to keep on covering all sides
 ghurte thākā - to keep on wandering
 garte thākā - to keep on grazing
 ghalte thākā - to keep on walking
 gūṛte thākā - to keep on percolating
 ghuṛte thākā - to keep on running
 gharte thākā - to keep on pouring,
 to pour
 ghulte thākā - to keep on hanging
 gubte thākā - to keep on sinking
 gulte thākā - to keep on swinging
 gācte thākā - to keep on dancing
 gānte thākā - to keep on descending
 gālāte thākā - to keep on fleeing
 gichate thākā - to keep on falling
 back
 gerāte thākā - to continue to strole
 ghāste thākā - to keep on floating
 gete thākā - to keep on going
 gaphāte thākā - to keep on jumping
 garte thākā - to keep on moving aside

hatāte thākā - to keep on repelling,
~~driving~~ driving away
 hāṭte thākā - to keep on walking
verbs of physical activity
 ākte thākā - to keep on drawing or
 painting
 ācṛāte thākā - to keep on combing,
 scratching
 āchrāte^{thākā} - to keep on bashing
 ugrāte thākā - to keep on vomiting
 kaite thākā - to keep on saying
 kaṣṭe thākā - to keep on ~~laughing~~^{confounding}
 kācte thākā - to keep on washing
 kāṭte thākā - to keep on cutting
 kāmāte thākā - to keep on shaving
 kāmṛāte thākā - to keep on biting
 kupate thākā - to keep on digging
 khāṭte thākā - to keep on doing
 labour
 khātāte thākā - to keep on making
 somebody work
 khāncāte thākā - to keep a scratching
 khīcate thākā - to keep on making
 faces
 khūṭte thākā - to keep on nibbling
 khōcāte thākā - to keep on poking
 khete thākā - to keep on eating
 khelte thākā - to keep on playing
 gajrāte thākā - to keep on rambling
 gājāte thākā - to keep on gossiping

āhṭe thākā - to keep on stringing
 āṭe thākā - to keep on singing
 ārote thākā - to keep on grinding
 ātate thākā - to keep on winding up
 āhāte thākā - to keep on arranging
 āṭṭe thākā - to keep on stirring
 āmate thākā - to keep on sleeping
 āeṣṭe thākā - to keep on standing
 closely (or coming closely)
 ātkāte thākā - to keep on kneading
 āṣṭe thākā - to keep on ploughing
 āṭṭe thākā - to keep on licking
 āṭṭe thākā - to keep on pressing
 ābāte thākā - to keep on chewing
 ālāte thākā - to keep on shouting
 ālkāte thākā - to keep on itching
 āṣṭe thākā - to keep on sucking
 ācāte thākā - to keep on shouting
 āarāte thākā - to keep on spreading
 āākte thākā - to keep on sifting
 āāṭṭe thākā - to keep on printing
 āārte thākā - to keep off tearing off
 (or plucking)
 āitāte thākā - to keep on sprinkling
 āurte thākā - to keep on throwing
 āuṭṭe thākā - to keep on sharpening
 (or skinning)
 āākāte thākā - to keep on shaking
 āārte thākā - to keep on cleaning

jhāṛte thākā - to keep on cleaning
 jhimate thākā - to keep on napping
 tṭe thākā - to keep on pressing
 āukte thākā - to keep on copying
 thukte thākā - to keep on hammering
 theste thākā - to keep on kneading
 ḍākte thākā - to keep on calling
 ḍhāṭte thākā - to keep on pouring
 ḍhulṭe thākā - to keep on nodding
 tarpāte thākā - to keep on grumbling
 tulṭe thākā - to keep on lifting
 ḍuite thākā - to keep on mikling
 nāṭte thākā - to keep on bathing
 nārte thākā - to keep on stirring
 nīkate thākā - to keep on swabbing
 parte thākā - to keep on reading ,
 to keep on falling
 piṣṭe thākā - to keep on grinding
 pūchte thākā - to keep on rubbing
 pūṭte thākā - to keep on sowing
 peṭāte thākā - to keep on beating
 phāṭāte thākā - to keep on cracking
 bakte thākā - to keep on scolding ,
 to keep on talking
 balte thākā - to keep on talking
 bāḍhte thākā - to keep on tying
 bichāte thākā - to keep on spreading
 bilāte thākā - to keep on distributing
 bulate thākā - to keep on brushing

hāngṛe thākā - to keep on breaking

hājte thākā - to keep on frying

ājte thākā - to keep on cleaning

(rubbing wash)

ārte thākā - to keep on beating

ādhṛe thākā - to keep on cooking

ikhte thākā - to keep on writing

ākte thākā - to keep on calling

ātkāte thākā - to keep on searching

ātrāte thākā - to keep on grasping
verbs of effort

karṇe thākā - to keep on doing

ante thākā - to keep on buying

hūjte thākā - to keep on searching

ānte thākā - to keep on pulling

hāmāte thākā - to keep on stopping

(or resisting)

ārte thākā - to keep on wearing

āite thākā - to keep on carrying

ācte thākā - to keep on selling

harte thākā - to keep on filling up

āmlāte thākā - to keep on checking

verb of transferring
or restraining

āthate thākā - to keep on sending
verb relating to mind

ānte thākā - to keep on counting
verbs expressing relation in terms of
a person or a thing

hante thākā - to keep on sweating

valte thākā - to keep on burning,

to burn

āite thākā - to keep on giving out

pete thākā - to keep on getting

poṛāte thākā - to keep on basking
in the sun

bājte thākā - to keep on ringing

bājāte thākā - to keep on playing
(an instrument)

bhijte thākā - to keep on
drenching

bhugte thākā - to keep on suffering

miste thākā - to keep on mixing

jogāte thākā - to keep on supplying

ratte thākā - to keep on circulating
(a rumour or story)

sājte thākā - to keep on dressing

hate thākā - to go on happening

Group - J

with cāoyā - to want
verbs of intellection

jānte cāoyā - to want to know

bojhāte cāoyā - to want to convince

sikhṛe cāoyā - to want to learn
verb of senses

chūte cāoyā - to want to touch

dekhte cāoyā - to want to see

sunte cāoyā - to want to listen
verb of emotion

erāte cāoyā - to want to avoid

pustā cāoyā - to want to tame

(fancy a pet)

bhālābāste cāoyā - to want to love

sādhṛe cāoyā - to want to entreat

iste cāoyā - to want to come

hirte cāoyā - to want to g
encircle

hurte cāoyā - to want to move about

arte cāoyā - to want to ride

āpte cāoyā - to want to board

(a vehicle)

ālāte cāoyā - to want to drive

nutte cāoyā - to want to run

hulte cāoyā - to want to hang

hukte cāoyā - to want to enter

ulte cāoyā - to want to suring

ācte cāoyā - to want to dance

ānte cāoyā - to want to alight down

ālāte cāoyā - to want to flee away

ichate cāoyā - to want to retract

erāte cāoyā - to want to go out

ete cāoyā - to want to go

arāte cāoyā - to want to displace,

remove

athāte cāoyā - to want to remove

ātte cāoyā - to want to walk
verb of physical activity

kte cāoyā - to want to draw

aste cāoyā - to want to work out

(a sum)

ācte cāoyā - to want to wash

(a cloth)

hātte cāoyā - to want to do hard

labour

nutte cāoyā - to want to open

khete cāoyā - to want to eat

khelte cāoyā - to want to play

gāite cāoyā - to want to sing

gochāte cāoyā - to want to arrange

ghātte cāoyā - to want to churn

ghumate cāoyā - to want to sleep

cābkāte cāoyā - to want to knead

tippte cāoyā - to want to press

tukte cāoyā - to want to copy

tulte cāoyā - to want to lift

dhute cāoyā - to want to wash

parte cāoyā - to want to read

porāte cāoyā - to want to brun

petāte cāoyā - to want to beat

balte cāoyā - to want to say

bāchte cāoyā - to want to ~~the~~ tie up

bilate cāoyā - to want to distribute

(give away)

bhāngte cāoyā - to want to break

māрте cāoyā - to want to kill

rāchte cāoyā - to want to cook

likhte cāoyā - to want to write

verbs of effort

~~ante cāoyā - to want to bring~~

ānte cāoyā - to want to bring

karte cāoyā - to want to do

parte cāoyā - to want to wear=

becte cāoyā - to want to sell

bharte cāoyā - to want to fill up

verb of transferring

chāрте cāoyā - to want to leave

barāte cāoyā - to want to drive away

pāthāte cāoyā - to want to send

dite cāoyā - to want to give away

pete cāoyā - to want to get

(possess)

payāte cāoyā - to want to bask

ba jāte cāoyā - to want to play

bhijte cāoyā - to want to get

drenched

miste cāoyā - to want to mix

sājte cāoyā - to want to dress

hate cāoyā - to want to become

Group - K

with 'deoya' - to give
verb of intellection

sikhte deoyā - to allow to learn
verb of senses

dekhte deoyā - to allow to see

sunte deoyā - to allow to hear

verb of change of state or listen

barāte deoyā - to allow to grow
verb of movement

āste deoyā - to allow to come

cālāte deoyā - to allow to drive

dhukte deoyā - to allow to enter

jete deoyā - to allow to go

parte deoyā - to allow to read
Verb of physical activity

balte deoyā - to allow to speak

likhte deoyā - to allow to write

verb of effort
karte deoyā - to allow to do

thākte deoyā - to allow to stay

miste deoyā - to allow to mix

sājte deoyā - to allow to dress up

hate deoyā - to allow to happen

Group - L

with pārā - to be able
verb of intellection

jānte pārā - possible to know

bhānte pārā - possible (able) to think
about

sikhte pārā - possible (able) to learn
verb of senses

dekhte pārā - possible to show
verb of emotion

catte pārā - possible to get angry

cālte pārā - possible to ask for,
desire

puste pārā - possible to fancy a pet,
domesticate

rāgte pārā - possible to be angry

sāhte pārā - possible to make request
to persuade

verb of change of state to entreat

kante pārā - possible to diminish,
reduce

gajāte pārā - possible to sprout

galte pārā - possible to melt

ṭakte pārā - possible to be sour

pacte pārā - possible to get rotten

purte pārā - possible to get burnt

bārte pārā - possible to increase,
aggravate

verbs of movement

iste pārā - possible to come

thte pārā - possible to rise,
progress

hurte pārā - possible to roam about

alte pārā - possible to use

harte pārā - possible to fall,
drop off

hukte pārā - possible to enter

ālāte pārā - possible to flee away

ichate pārā - possible to back out

phelte pārā - possible to throw away

hāgte pārā - possible(able) to
flee away

ete pārā - possible to go away

ārāte pārā - possible to move away,
take away

athte pārā - possible to withdrew,

verb of physical ^{retreat} activity

hāncāte pārā - possible to pinch

hāpte pārā - possible to print

hāpāte pārā - possible to get printed

hitate pārā - possible to sprinkle

arte pārā - possible to fall down,
shower

etāte pārā - possible to beat up

akte pārā - possible to chide,
rebuke

ārte pārā - possible to beat up
verb of effort

ante pārā - possible to bring

inte pārā - possible to buy

(399) khūjte pārā - possible to search

cāpāte pārā - possible to pressurise

becte pārā - possible to sell out

jujhte pārā - possible (able) to

verb of transferring ^{fight, cut}

chārte pārā - possible to leave,
allow

tārāte pārā - possible to drive out

pāthāte pārā - possible to send off

pōūchāte pārā - possible to reach
(destination)

camkāte pārā - possible to have

verb expressing ^{relation in terms of a} ~~relation~~ _{person or a thing}

jutte pārā - possible to available

tikte pārā - possible to survive

thākte pārā - possible to stay on

dite pārā - possible to give away

pete pārā - possible to have a thing

poīyāte pārā - possible to enjoy
basking

hājte pārā - possible to ring or
sound

bādhate pārā - possible to start a
trouble

bhugte pārā - possible to suffer from

jogāte pārā - possible (able) to
supply, fad

ratte pārā - possible to spread a
rumour

hatte pārā - possible to become

Group - M

(400)

ith pārā - to be able

verb of intellection

inte pārā - to be able to recognise

ujhte pārā - to be able to

understand

ojhāte pārā - to be able to convince

make one understand

unte pārā - to be able to hear

verb of emotion

ādte pārā - to be able to weep

ādāte pārā - to make one weep

āite pārā - to be able to want

nāla bāste pārā -

o be able to love

hulte pārā - to be able to forget

āgte pārā - to be able to get angry

āite pārā - to be able to endure

ārāte pārā - to be able to defeat

āste pārā - to be able to laugh

verb of change of state

ālāte pārā - to be able to melt

ārāte pārā - to be able to stretch,

verb of movement ^{increase}

thte pārā - to be able to rise up

rte pārā - to be able to fly

ltāte pārā - to be able to turn over

arāte pārā - to be able to welter

hurte pārā - to be able to roam about

alte pārā - to be able to walk

arte pārā - to be able to ride

ālāte pārā - to be able to drive

manage

chutte pārā - to be able to run

jhulte pārā - to be able to hang

dārāte pārā - to be able to stand up

aulte pārā - to be able to swing

nārte pārā - to be able to move

nācte pārā - to be able to dance

nānte pārā - to be able to get down

berāte pārā - to be able to stroll

lāphāte pārā - to be able to jump

hātte pārā - to be able to walk

verb of physical activity

ākate pārā - to be able to draw

ācrāte pārā - to be able to comb

kaite pārā - to be able to speak

kācte pārā - to be able to wash

kātte pārā - to be able to cut

kāmṛāte pārā - to be able to bite

kāmāte pārā - to be able to shave

kūcate pārā - to be able to slice

kupate pārā - to be able to dig

khātte pārā - to be able to work

khātāte pārā - to be able to make

others work

khulte pārā - to be able to open

khejte pārā - to be able to eat

khelte pārā - to be able to play

gāthte pārā - to be able to make

a garland

gāite pārā - to be able to sing

gochāte pārā - to be able to arrange

ghumate pārā - to be able to sleep
 catkāte pārā - to be able to knead
 cibate pārā - to be able to chew
 cillāte pārā - to be able to shout
 sulkāte pārā - to be able to itch
 cuṣṭe pārā - to be able to suck
 cēcāte pārā - to be able to shout
 chīrte pārā - to be able to tear off
 ṭipte pārā - to be able to press
 ṭukte pārā - to be able to copy
 ṭheste pārā - to be able to knead
 nāite pārā - to be able to take bath
 parṭe pārā - to be able to read
 piṣṭe pārā - to be able to grind
 pūtte pārā - to be able to sow/plant
 peṭāte pārā - to be able to beat
 phāṭāte pārā - to be able to crack
 pakte pārā - to be able to chat
 balte pārā - to be able to say
 to deliver a lecture
 paste pārā - to be able to sit
 bādhate pārā - to be able to tie up,
 bind
 bilāte pārā - to be able to distribute
 bunte pārā - to be able to knit
 phāṅgte pārā - to be able to break
 nājte pārā - to be able to clean
 nārtē pārā - to be able to beat up
 rādhate pārā - to be able to cook

lartē pārā - to be able to fight
 likhte pārā - to be able to write
 hākte pārā - to be able to call

loudly

hātrate pārā - to be able to search
 verb of effort
 karte pārā - to be able to do
 kinte pārā - to be able to buy
 ṭānte pārā - to be able to pull
 parṭe pārā - to be able to wear
 baite pārā - to be able to carry
 becte pārā - to be able to sell
 bharte pārā - to be able to fill in
 samlāte pārā - to be able to control
 verb of transferring
 pōchatē pārā - to be able to reach
 verb of relating to mind
 kaste pārā - to be able to do a sum
 gunte pārā - to be able to count
 āṭkāte pārā - to be able to fix
 jitte pārā - to be able to win
 dite pārā - to be able to give
 nite pārā - to be able to take
 bājāte pārā - to be able to play

(a musical instrument)

bādhate pārā - to be able to start
 a quarrel or fight
 mānāte pārā - to be able to adjust
 mīṣṭe pārā - to be able to mix
 sājte pārā - to be able to make up
 (dress up)

Group - N

(402)

mith pāoyā - to get
verb of intellection

ante pāoyā - to be able to know
verb of senses

lekhte pāoyā - to be able to see

sunte pāoyā - to be able to hear
verb of movement

ghurte pāoyā - to be able to move,

go round

chete pāoyā - to be able to go
verb of physical activity

chete pāoyā - to be able to eat

charte pāoyā - to be able to

hold on

chute pāoyā - to be able to lie down
verb of effort

charte pāoyā - to be able to do

chakte pāoyā - to be able to stay

chiste pāoyā - to be able to mix with

Group - O

mith jāoyā - to go
verb of intellection

ujhe jāoyā - to understand

likhe jāoyā - to learn
verb of senses

sunne jāoyā - to go on hearing

sunive jāoyā - to make one hear
verb of emotion

chepe jāoyā - to get angry

chate jāoyā - to get angry

chake jāoyā - to be cheated

cheke jāoyā - to be prevented

chame jāoyā - to get restrained,

to get disheartened

chigre jāoyā - to be spoilt,

to be out of order

chhule jāoyā - to forget

musre jāoyā - to be down hearted

rege jāoyā - to get angry

saye jāoyā - to endure (cont)

here jāoyā - to be defeated

Verb of change of state
kame jāoyā - to get reduced,

diminished

kūkre jāoyā - to get shrivelled

kūcke jāoyā - to shrink,

to shrivel

gale jāoyā - to melt (continue)

cupse jāoyā - to be absored, soaked

jame jāoyā - to get frozen

jhalse jāoyā - to get scorched

take jāoyā - to get sour

tute jāoyā - to be broken

dagdhe jāoyā - to get burnt

dumre jāoyā - to get folded, twisted

pase jāoyā - to get rotten

pure jāoyā - to burn down

peke jāoyā - to be ripened

phule jāoyā - to swell up

phēpe jāoyā - to swell up

phēse jāoyā - to come away

badle jāoyā - to get changed

bere jāoyā - to grew up

bhenge jāoyā - to break down

macke jāoyā - to get a sprain

maje jāoyā - to get dried up,

to get engrossed

nare jāoyā - to die

sukiye jāoyā - to get dried up
verb of movement

uthe jāoyā - to come to an end,

to get up

uttre jāoyā - to pass through

utte jāoyā - to get upside down

ire jāoyā - to fly away

ese jāoyā - to come into

sale jāoyā - to go away

pāliya jāoyā - to carry on

jhare jāoyā - to fall off,

to drop down

jhule jāoyā - to be hung

dhube jāoyā - to sink down

dhuke jāoyā - to go inside

talīye jāoyā - to be drawnd

laure jāoyā - to run

thase jāoyā - to collapse ,

to fall down

theye jāoyā - to run, to chase,

to rush

mare jāoyā - to stir

mece jāoyā - to dance (cont.)

eme jāoyā - to descend

are jāoyā - to fall on

ichiye jāoyā - to fall back

ichle jāoyā - to slip down

ahe jāoyā - to flow on

hege jāoyā - to flee away

bhese jāoyā - to float (cont.),

to be swept

māriye jāoyā - to press on foot

sare jāoyā - to leave aside,

to step aside

sātre jāoyā - to swim over

hate jāoyā - to move aside,

to pull back

harke jāoyā - to slip over

verb of physical activity
khulze jāoyā - to open up

khete jāoyā - to work hard (cont.)

kheye jāoyā - to eat (continue)

geye jāoyā - to sing (continue)

gheme jāoyā - to sweat (continue)

cipte jāoyā - to be flatened

cimte jāoyā - to get a pinch

chīre jāoyā - to tear off

jeye jāoyā - to waken up

jhimiye jāoyā - to be stackened. (cont.)

deke jāoyā - to call cut (continue)

thētle & jāoyā - to get smashed into

dhuye jāoyā - to wash up

pīje jāoyā - to open cut,

to get split into fibres

pūche jāoyā - to get wiped out,

to be removed out

phele jāoyā - to leave out

bake jāoyā - to talk much

bale jāoyā - to continue talking

bale jāoyā - to continue talking
 base jāoyā - to sit down
 nucke jāoyā - to get a sprain
 nuche jāoyā - to get wiped out
 lare jāoyā - to fight with
 likhe jāoyā - to write (continue)
 ũke jāoyā - to call out
 verb of effort
 <are jāoyā - to go on doing
 verb of effort
 chũje jāoyā - to search on
 jhuce jāoyā - to extinguish
 uke jāoyā - to be finished,
 to be solved
 sepe jāoyā - to keep into secret
 heme jāoyā - to stop
 vikiye jāoyā - to sell out
 hare jāoyā - to be filled in
 ece jāoyā - to survive
 aye jāoyā - to take away
 hāse jāoyā - to fall off,
 to detach
 here jāoyā - to leave out
 ũche jāoyā - to reach
 haske jāoyā - to miss
 <ke jāoyā - to be fixed with *or a person*
 verb expressing relation in terms of a person
 riye jāoyā - to avoid
 ete jāoyā - to spend on
 ariye jāoyā - to get entangled
 ite jāoyā - to win
 ute jāoyā - to be available
 ure jāoyā - to get joined
 vale jāoyā - to burn (continue)

thitiye jāoyā - to sink down to bottom,
 to settle down
 theke jāoyā - to remain,
 to stay back
 diye jāoyā - to give (cont.)
 niye jāoyā - to take away, to carry
 away
 peye jāoyā - to get (by chance)
 phuriye jāoyā - to come to an end,
 to get exhausted of stock
 phete jāoyā - to crack down
 bĩche jāoyā - to be stuck up
 bēke jāoyā - to bend down
 bēche jāoyā - to set in / to ensure
 bharke jāoyā - to take fright
 bhiye jāoyā - to get wet
 māniye jāoyā - to adjust with,
 to get adjusted
 mite jāoyā - to get solved
 mile jāoyā - to get mixed, joined
 mise jāoyā - to get mixed
 rate jāoyā - to become public
 raye jāoyā - to remain on
 lege jāoyā - to be stuck with

Group - P

With rākhā - to keep
 Verbs of intellection
 cine rākhā - to keep acquainted,
 identified
 jene rākhā - to keep acquaintance,
 to be informed

dhēbe rākhā - to have given thought to

Verb of senses

sūne rākhā - to hear,

to remain informed

verb of emotion

use rākhā - to keep a pet

verb of physical activity

sece rākhā - to keep (a cloth)
washed

ūje rākhā - to keep in hiding

uchiye rākhā -

to keep things in order

uke rākhā - to keep a copy,
to make a copy

hukiye rākhā -

to keep inside/inserted,

to be comprehended

heke rākhā - to keep covered,

to keep in concealment

ule rākhā - to keep something up,
to keep in obedience

to keep out of sight

hāre rākhā - to hold (cont.)

ākṛe rākhā - to arrest/hold (cont.)

ere rākhā - to bring down

a fruit from tree - an object from
a shelf)

ale rākhā - to keep somebody informed

edhe rākhā - to tie up

heje rākhā - to keep fried

ikhe rākhā - to keep written down

Verbs of effort

cepe rākhā - to keep suppressed

jamiye rākhā - to keep something frozen

tene rākhā - to keep under a pull

bhare rākhā - to keep filled up

lukhiye rākhā - to keep hidden

sithle rākhā - to take out

sukiye rākhā - to keep dried

Verbs expressing relation in terms of
a person or a thing.

ātke rākhā - to keep in confinement.

jvele rākhā - to keep lighted up

pete rākhā - to keep spread out

lēgiye rākhā - to keep something
attached

Group - Q

with phelā - to throw

Verb of intellectual

cine phelā - to recognise

jene phelā - to be acquainted,
to know

bujhe phelā - to understand,
to have knowledge

sikhe phelā - to learn

Verbs of senses

chūye phelā - to touch upon

dekhe phelā - to see

sūne phelā - to hear on

Verbs of emotion

kedē phelā - to cry out

guliye phelā - to get confused
 ceye phelā - to happen to want
 hese phelā - to laugh,

to smile at

Verbs of change of state

galiye phelā - to smelt out
 pākiye phelā - to get ripened
 pāl̄te phelā - to change over
 badle phelā - to make change
Verbs of effort
 kare phelā - to complete doing
 kine phelā - to buy up
 pare phelā - to wear on
 bece phelā - to sell out
 beche phelā - to select out
 sīthle phelā - to take out
 (something)

Verbs of physical activity

ācre phelā - to complete combing
 ēke phelā - to complete drawing
 kāmre phelā - to bite
 kh̄te phelā - to slice out
 kuriye phelā - to pluck out
 kece phelā - to wash
 keṭe phelā - to cut out
 khule phelā - to open out
 kheyē phelā - to eat off
 gile phelā - to swallow up
 gēthe phelā - to make a garland
 cete phelā - to lick
 chūre phelā - to tear off

chūre phelā - to throw out
 chēke phelā - to drain out
 chēce phelā - to thrash out
 chēte phelā - to cut off

to trim off

chepe phelā - to get printed
 t̄uke phelā - to copy down
 dh̄ukiye phelā - to take in ,
 to push in

dh̄ele phelā - to cast /
 to pour down

~~dh̄ere phelā - to hold up~~
~~to catch up~~

dh̄are phelā - to hold up ,
 to catch up

dh̄uye phelā - to wash out
 ningre phelā - to squeeze out
 pare phelā - to read out
 pere phelā - to pluck out
 bale phelā - to speak out
 bāniye phelā - to make out ,
 to prepare

bēche phelā - to tie with
 bhenge phelā - to break up
 bheje phelā - to get fried

muche phelā - to wipe out
 mere phelā - to kill
 ragre phelā - to rub out
 rēdhe phelā - to cook up
 likhe phelā - to write up

lukiye phelā - to keep concealed

Verbs expressing relation in terms of
a person or a thing

jutiye phelā - to collect

diye phelā - to give away

(by chance)

pātiye phelā - to make use of

(friendship)

mitiye phelā - to adjust,

to settle up

seje phelā - to arrange the things
completely,
to get dressed.

Group - R

With othā - to rise

verbs of emotion

kēde othā - to cry out

kēpe othā - to trample

khepe othā - to go mad

cate othā - to get angry

jeye othā - to rise up,

to be awakened

phūpiye othā - to start sobbing

phūse othā - to growl out

mete othā - to be maddened

siure othā - to get a sudden shock

hese othā - to burst into laughter

Verbs of change of state

gajiye othā - to sprout

jhalse othā - to dazzle up

jhānre othā - to turn pale

phule othā - to get swelled

phēpe othā - to swell up

bisiye othā - to become septic

bere othā - to grow up,

to cut grow

verbs of movement

dāriye othā - to stand up

naṛe othā - to stir up

bhese othā - to come up floating

(on water)

lāphiye othā - to jump out

Verbs of physical activity

ugle othā - to vomit

kakiye othā - to groan (suddenly)

kūkre othā - to shrink

kece othā - to complete washing

geye othā - to complete singing

ghumiya othā - to complete sleeping

gheme othā - to get a sweat

deke othā - to call out

neye othā - to complete bathing

pare othā - to complete studying

bale othā - to speak out

verbs of effort

bāce othā - to recover (from a
possible death)

bhare othā - to be filled up

Verbs expressing relation in terms

of a person or a thing

uchle othā - to swell up
to over flow

thle othā - to overflow of boiling

aliye othā - to be stricken with
nausea

amke othā - to get started

vale othā - to flare up

nele othā - to come up

khule othā - to bloom

eje othā - to ring out

khuge othā - to recover from
suffering

Group - S

ith parā - to fall

Verbs of movement

chre parā -

o dash against the ground violently,

o fall on the ground violently

the parā - to get up

pre parā - to get uprooted

lte parā - to fall upside down

re parā - to fall in by air,

to be thrown up by wind

se parā - to come into

ete parā - to leave out

ariye parā - to roll down

hure parā - to fall down (turning)

ūye parā - to ooze,

to seep down

hariye parā - to spread out,

to fan out

hare parā - to fall off

jhāpiye parā - to rush to

to jump into

jhule parā - to tend to ,

to hang from

dhale parā - to droop down

dhuke parā - to come into,

to enter into

thubre parā - to fall flat prostrate

dāriye parā - to stop standing

nuye parā - to bend forward

neme parā - to come down

pichiye parā - to fall behind

pichle parā - to slip off

bhege parā - to flee away

lāphiye parā - to jump into

lutiye parā - to roll on the ground

sare parā - to move aside,

to slip away

hele parā - to slant down

Verbs of physical activity

ghumiye parā - to fall asleep

jhimiye parā - to become inactive,

to drowse

jhūke parā - to be disposed on ,

to lean out

dhule parā - to stoop in drowsiness

dāpiye parā - to come on bragging

dhuke parā - to fall gasping

base parā - to sit down

bhenge parā - to break into

u^hye parā - to lie down

āpiye parā - to be exhausted,
o take deep breath

verbs of transferring

hase parā - to be shed ,
to fall off

hase parā - to collapse

verbs expressing relation in terms
of a person or a thing

tke parā - to be detained

thle parā - to overflow

ariye parā - to be engaged with,
to be entangled with

hikre parā - to rebound,
to disperse,
to reflect (light, dazzle)

hete parā - to split up ,
to burst out

Group - T

with "basā" - to sit

verbs of emotion

eye basā - to ask for

verbs of physical activity

ale basā - to commit suddenly,
to speak out

hare basā - to demand unreasonably

hēde basā - to settle down firmly

verb of effort

epe basā - to sit firmly upon

verbs expressing relation in terms of
a person or a thing

ēte basā - to settle down firmly

jākiye, basā - to sit firmly upon,

to establish command

jēke basā - to sit firmly upon,

to establish command upon

peye basā - to demand earnestly

bēke basā - to become reluctant,

to suddenly disagree

(to do a thing)

Group - U

with āch - to remain, to have

verb of senses

ceye/tākiye āch - to be staring

verbs of emotion

cate āch - to remain angry

bigre āch - to remain out of order,
" out of mood

muşre āch - to remain sullen

rege āch - to be angry

verbs of change of state

phēpe āch - to remain inflated

mare āch - to remain dead

verbs of movement

jhule āch - to remain hanging

dhuke āch - to remain inside,

to remain penetrated

dāriye āch - to remain standing

pare āch - to remain fallen

base āch - to remain seated

verbs of physical activity

ghumiye āch - to remain asleep

jege āch - to remain awake

jhimiye āch - to remain drowsy

dhare āch - to be holding

bujē āch - to remain closed

sūye āch - to remain lying down

verbs of effort

cepe āch - to remain mounted,

to remain pressing

theme āch - to remain stopped,

to remain still

ḍeḱe āch - to remain bent

ḍee āch - to remain alive

share āch - to remain filled up

ḱukiye āch - to remain in hiding

verbs expressing relation in terms

of a person or a thing.

ṭke āch - to remain fixed

ṭariye āch - to remain entangled

ḱhiye āch - to remain wet/soaked

ṭaje āch - to remain charmed

ṭise āch - to remain mixed with

ṭege āch - to remain affixed with

" " committed to

Group - V

ṭith deoyā - to give

verbs of senses

ṭhūye deoyā - to touch upon

verbs of emotion

kēde deoyā - to cry out

ṭhakiye deoyā - to cheat

bigre deoyā - to make something out of
order (someone out of
ones mood/elements)

bharke deoyā - to stop by scaring

verbs of change of state

pālṭe deoyā - to change

verbs of change of state

hadle deoyā - to change

verbs of movement

ulṭe deoyā - to put upside down

gariye deoyā - to send rolling

jhuliye deoyā - to hang, to suspend

ḱhukiye deoyā - to push into

tāriye deoyā - to drive out

nariye deoyā - to stir

bhāgiya deoyā - to drive away

bhāsiye deoyā - to float

māriye deoyā - to press with foot
to trample

hātiye deoyā - to drive away

verbs of physical activity

kāmre deoyā - to bite up

khānce deoyā - to prick

khule deoyā - to open up

gūje deoyā - to insert something

gutiye deoyā - to give a shorring
(animals by the horn)

rule deoyā - to make a mess

to stir

rhēte deoyā - to stir

rhariye deoyā - to spread out

rhīre deoyā - to tear off

rhitiye deoyā - to sprinkle

rhūre deoyā - to throw out

rhāke deoyā - to sieve

rhēte deoyā - to cut off,

to trim

rhākiye deoyā - to stir

here deoyā - to thresh out

ipe deoyā - to press

huse deoyā - to hammer, to knock

hukre deoyā - to peck

hese deoyā - to press, to knead

oke deoyā - to call out

heke deoyā - to cover

hele deoyā - to pour in

ibre deoyā - to become sunken

ile deoyā - to lift up ,

to wind up

she deoyā - to milk

ramke deoyā - to rebuke

ruye deoyā - to wash up

ingre deoyā - to squeeze

itiye deoyā - to beat up

ise deoyā - to press, to crush

uchiye deoyā - to rub, to swab

are deoyā - to pluck, bring down

bake deoyā - to scold

bale deoyā - to tell, to inform

bātle deoyā - to point out,

to throw a hint,

bichiye deoyā - to spread out

biliye deoyā - to distribute,

to give away

bume deoyā - to knit

buliye deoyā - to pass one's hands,

to rub gently

bēdhe deoyā - to tie up

bele deoyā - to roll with a pin

bere deoyā - to distribute (food),

to serve

bhenge deoyā - to break up

macke deoyā - to sprain

maṭke deoyā - to twist

mucre deoyā - to make one down heated

muchē deoyā - to wipe out

mare deoyā - to strike,

to deprive

likhe deoyā - to write up

verbs of effort

ēte deoyā - to fix up tightly

ene deoyā - to bring in,

to get something

cepe deoyā - to press forcibly

tene deoyā - to draw in

thāmiye deoyā - to stop doing

nibiye deoyā - to extinguish

bece deoyā - to sale out

hare deoyā - to fill up
 ekhe deoyā - to keep in
 āpe deoyā - to give away
 ariye deoyā - to remove
 āmle deoyā - to control

verbs of transferring

here deoyā - to leave out

verbs expressing relation in terms
of a person or a thing

jre deoyā - to exchange
 tke deoyā - to fix up
 achiye deoyā - to insist
 ure deoyā - to unite

Group - W

th thākā - to remain

verbs of intellection

ene thākā - in the possibility of
 knowing

ekhe thākā - to be learning,
 to have learnt

verbs of senses

eye thākā - to keep on seeing,
 staring
 ākiye thākā - to keep on looking
 ekhe thākā - possibility of seeing
 ene thākā - in the habit of hearing,
 possibility of listening

verbs of emotion

ākre thākā - in the habit of
 remaining shrunk

kēde thākā - in the habit of crying
 bhule thākā - in the habit of forgetting
 rege thākā - in the habit of getting

angry

saye thākā - in the habit of enduring

verbs of change of state

jame thākā - to remain frozen

phule thākā - to remain swollen

verbs of movement

ese thākā - in the habit of coming
 jhule thākā - in the habit of hanging
 dube thākā - to remain under water
 dhuke thākā - to remain inside,

inserted

dcure thākā - in the habit of running
 nece thākā - in the habit of dancing
 pāliye thākā - in the habit of fleeing
 bhese thākā - to keep on floating
 sare thākā - in the habit of keeping
 aside / away

hēte thākā - in the habit of walking /
 strolling

hele thākā - possibility of bending
 down/standing slanted

verbs of physical activity

ēke thākā - in the habit of drawing
 khule thākā - in the habit of opening
 khele thākā - in the habit of playing
 kheyē thākā - in the habit of eating/
 drinking

geye thākā - in the habit of singing

ghumiye thākā - in the habit of
sleeping

chepe thākā - possibility of getting
printed

jeye thākā - to remain awake,
possibility to remain awake

jhimiye thākā - in the habit of dozing

deke thākā - possibility of calling

dāriye thākā - to ~~keep~~ keep on
standing

dhare thākā - to keep on holding

pare thākā - to keep on reading

bale thākā - in the habit of telling

base thākā - in the habit of sitting

rēche thākā - in the habit of cooking

likhe thākā - in the habit of writing

sūye thākā - in the habit of lying
down

verbs of effort

ene thākā - in the habit of bringing

kine thākā - in the habit of buying

cepe thākā - to keep on suppressing

theme thākā - to remain stopped,
to remain motionless

pare thākā - in the habit of wearing

bāniye thākā - in the habit of making /
preparing

bēce thākā - to be surviving,
to be alive

bece thākā - in the habit of selling

bhare thākā - possibility of filling
to remain filled up

lukiye thākā - to remain in hiding

verbs of transferring

chere thākā - in the habit of leaving

verbs expressing relation in terms
of a person or a thing

āke thākā - to remain confined

kātiye thākā - in the habit of
spending (time)

ghate thākā - possibility of happening

jariye thākā - to keep on /
remain entangled

jutiye thākā - in the habit of
procuring

jute thākā - possibility of getting
a supply

diye thākā - possibility of giving

peye thākā - possibility of getting

bhiye thākā - to keep on drenching
to remain wet

bhugē thākā - to keep on suffering
(disease)

māniye thākā - in the habit of
adjusting

mīse thākā - in the habit of mixing

rate thākā - possibility of
circulating (a rumour)

lege thākā - in the habit of getting
attached with

Group - X

with calā/dārā/dharā/mārā

Verb of emotion

ariye calā - to avoid

Verb of movement

chute calā - to run

dichiye calā - to retreat

dhire calā - to go back

dhahe calā - to flow

dhegce calā - to limp

Verb of physical activitydhalale calā - to go on talking,
telling

dhepe calā - to go on calculating

verb of effort

dāciye calā - to go carefully

verbs expressing relation in termsof a person or a thingdagiye calā - to go on appearing
to go on supplying.dāniye calā - to go on adjusting
with

dane calā - to go on obeying

verbs of movement

dase dārā - to come

dāse dārā - to come close

dare dārā - to move aside

dale dārā - to stand slanting

verbs of movementdghire dharā - to surround,
to take seizeverbs of physical activity

dūciye dharā - to raise high

dase dharā - to hold tightly

dāmra dharā - to bite firmly

dthase dharā - to cram,

to press down

dthase dharā - to push down

dākre dharā - to catch hold of

verbs of effort

dthene dharā - to pull strongly,

to hold with a strong pull

dēke dharā - to defy

verbs of physical activitydāchre mārā - to throw or fling
to the ground

(intend to kill)

dguṭiye mārā - to thrust on the ground

dchūre mārā - to throw on the ground,

to throw something to hit

dpiṭiye mārā - to kill by beating

dpiṣe mārā - to kill by crushing

(by foot or under a load)

dpuṛiye mārā - to burn to death

Group - Y

with 'āsā' and 'neoyā'

verb of emotion

here āsā - to come back defeated

verbs of changes of state

kame āsā - to get reduced

Verbs of movement

ure āsā - to come flying

egiye āsā - to come forward

gariye āsā - to come rolling down

cake āsā - to come back

cāliye āsā - to come driving /
riding

chute āsā - to come running

jhāpiye āsā - to come jumping

doure āsā - to come running

dheye āsā - to come rushing,
to come chasing

name āsā - to come down

pāliye āsā - to come pleeing,
to have come escaped

phire āsā - to return back

beriyē āsā - to come back after
a walk, tour

sare āsā - to come away ,
out of the way

sātre āsā - to come swimming

hēte āsā - to come on foot

verbs of physical activity

reye āsā - to come after bathing

phele āsā - to leave behind

verbs of effort

theme āsā - to be ceasing /
abating

bahe āsā - to come flowing

lukiye āsā - to come secretly ,
to come hiding

verbs of transferring

chere āsā - to come leaving behind
(a person, place)

verbs expressing relation in terms
of a person or a thing.

kātiye āsā - to come clearing up ,
to be back from a holiday

ketē āsā - to be dispersed
(cloud, fog)

with neoyā - to take

verbs of intellection

cine neoyā - to have it known /
recognised by oneself

jene neoyā - to be informed by oneself

verbs of senses

dekhe neoyā - to see by one self

sune neoyā - to listen carefully

Verbs of emotion

ceye neoyā - to get a thing by asking

verbs of movement

beriyē neoyā - to have a walk or
stroll

verbs of physical activity

kute neoyā - to do slicing by oneself
(vegetable, etc.)

kurīye neoyā - to pick up,

collect by one self

reće neoyā - to wash by oneself

kere neoyā - to snatch

thele neoyā - to do the playing

theye neoyā - to do the eating,

to take a meal

ariye neoyā - to lie down and

relax

ile neoyā - to swallow

uchiye neoyā - to arrange thing,

to put in order,

by self.

humiye neoyā - to have a nap

hēte neoyā - to do stirring or

beating

atke neoyā - to have kneaded

uke neoyā - to copy by oneself

thele neoyā - to person cut

something by self

ingre neoyā - to get squeezed /

wringled by oneself

eye neoyā - to get oneself bathed

are neoyā - to have read /

to have prepared lessons

ere neoyā - to pluck (fruits, flowers)

by oneself

edhe neoyā - to cook for self

likhe neoyā - to write for oneself

use neoyā - to get a liquid

sucked or soaked

verbs of effect

are neoyā - to do it up by oneself

khūje neoyā - to do the searching

pare neoyā - to have put on clothes

sānle neoyā - to have a situation

or problem overcome.

Verbs of transferring

pālte neoyā - to get a thing changed

badle neoyā - to get a thing changed.

Verb relating to mind

guṇe neoyā - to receive after counting

verbs expressing relation in terms of

a person or a thing.

cāliye neoyā - to get it managed by

oneself, to get it going by self

pātiye neoyā - to start a friendship

mitiye neoyā - to settle a dispute

mene neoyā - to accept

seje neoyā - to get dressed up

by oneself.

Group - Z

with dekhā - to see

verbs of intellection

bhebe dekhā - to think over

verb of senses

cekhe dekhā - to taste (eating)

Verbs of movement

giye dekhā - to watch over by going

(to a place)

cāliye dekhā - to try to ride /

try driving

jhule dekhā - to try hanging

(strength of the support or on)

verbs of physical activity

heye dekhā - to taste

ariye dekhā - to try giving a lesson
to try reading out.

ale dekhā - to tell something
for response/reaction

ikhe dekhā - to try writing

verbs of effort

hūje dekhā - to search out

niye dekhā - to try giving

aiye dekhā - to try taking a thing
(of possible reaction)

are dekhā - to try wearing

aniye dekhā - to try a preparation

amle dekhā - to control

verb expressing relation in terms
of a person or a thing

eje dekhā - to try (a) dressing up